

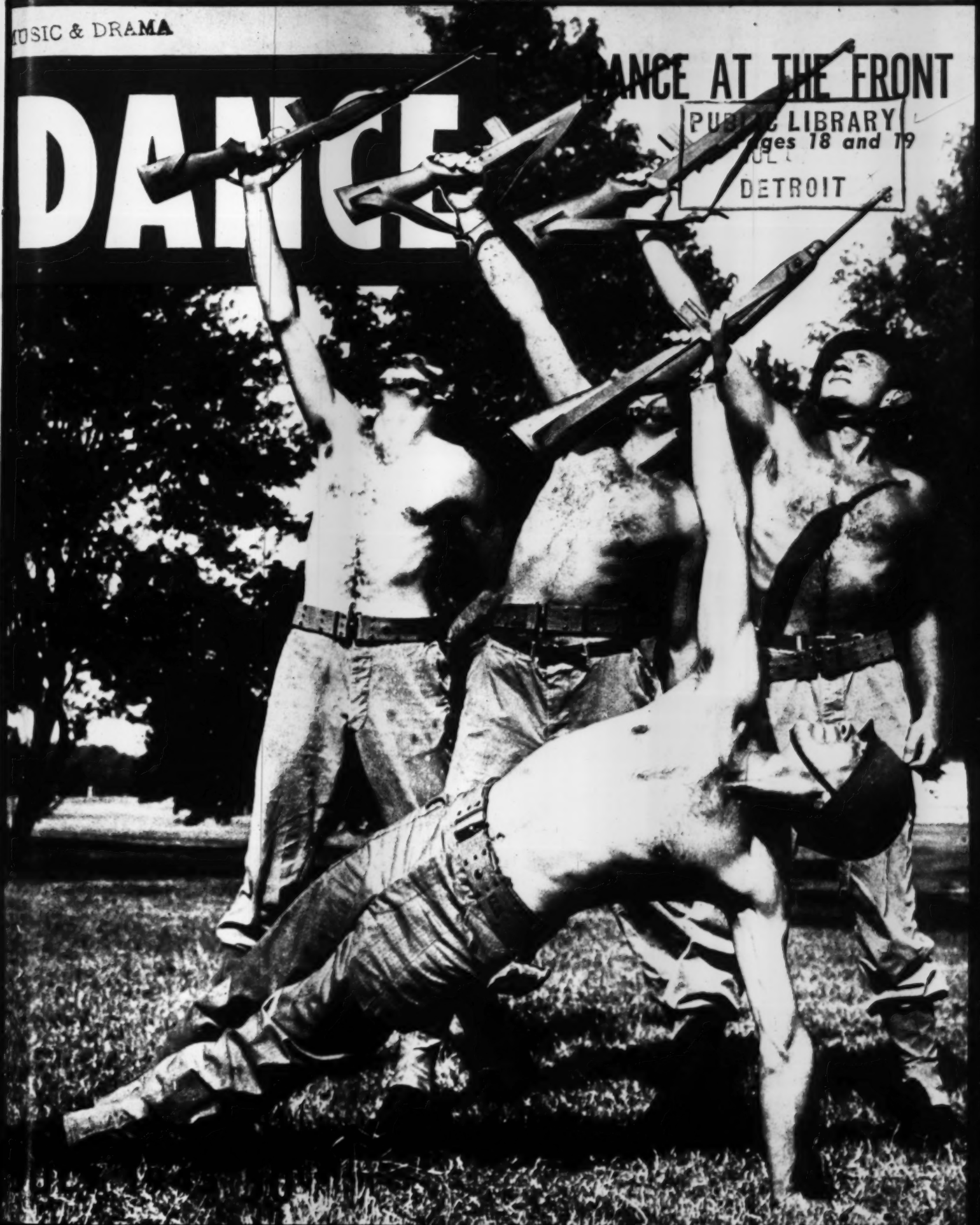
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DANCE

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Teachers: Is Your Dance School Eligible Under the GI Bill of Rights?

Here is an answer from the Veterans Administration at Washington, D. C.:

"This is in reply to your letter of June 4, 1945, requesting information regarding the approval of schools for the education or training of veterans under the Servicemen's Readjustment Act of 1944.

"Public Law 346 provides that the Administrator of Veterans Affairs shall secure from the appropriate agency of each State a list of educational and training institutions within its jurisdiction which are qualified and equipped to furnish education or training. The usual agency of each State is the State Department of Education or any agency with the same general functions. Such an agency establishes its own procedure for determining whether a school is qualified and equipped for the education and training of veterans under that Law . . . "

Veterans: Here is your answer according to the Law passed by Congress:

"Your attention is directed to the paragraph titled, 'Selection of an Approved Educational or Training Institution.'"

SELECTION OF AN APPROVED EDUCATIONAL OR TRAINING INSTITUTION.—Any person who meets the eligibility requirements is entitled to *choose* any approved educational or training institution whether or not located in the State in which he resides which will accept or retain him as a student or trainee in any field or branch of knowledge which such institution finds him qualified to undertake or pursue. (Regional managers, Veterans Administration, will advise interested persons of approved educational or training institutions.) *Servicemen's Readjustment Act of 1944.*

WRITING IN THE JUNE ISSUE of *The Dancing Times* of London, its editor Mr. Richardson informs us that the leading societies and associations of teachers in England are also making arrangements to give refresher courses and financial aid to their members who are being discharged from the armed forces. Apparently part of that financial aid will be derived from the proceeds of the *London Ballroom Dancers' Festival*.

It seems to me that we might raise a similar fund here. Held simultaneously in all parts of the country, the receipts from a *National Dance Festival* might then be used for dance scholarships to pay the tuition for dance instruction not provided for in the GI Bill of Rights. I shall propose this *National Dance Festival* to the different associations in the country, and will endeavor to get a committee started in New York to start the ball rolling. Please send us your suggestions. It's up to us to let the serviceman

in our profession know that we haven't forgotten what he has done and is still doing for us and our country.

* * *

All you boys in the Armed Forces, let us know what you want: What type of dancing do you intend to study? To what section of the U.S.A. will you be returning? The more specific information you give us, the better we can serve you.

In the last few years the public has become dance conscious to a degree that has brought dance to the top with other public entertainment. The dancer has emerged from the starvation level. It is now up to us to keep the standards high. We call on all you professionals, teachers, dance lovers: LET'S DO THIS JOB TOGETHER!

RUDOLF ORTHWINE
Publisher and Editor

DANCE

STAGE, BALLET AND SCREEN JOURNAL

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Earl Leaf

Two rising young Spanish dancers are Roberto and Alicia, whose Flamenco dances are being exceedingly relished by concert stage audiences and nite spot patrons in the United States and Canada.

Cover: Pfc. Jose Limon (foreground) and three of the twelve infantrymen in the dance chorus (reading from left), Cpl. Dick Morgan, Pvt. Harold Renn and William Peterson, in a powerful moment from the dance created by modern dancer-choreographer Jose Limon to Lynn Riggs' poem "We Speak for Ourselves," featured in revue "Fun for the Birds" put on by Capt. Brace Conning for a bond rally staged at Camp Lee, Va. Photograph by U. S. Army Signal Corps.

COMING

Watch for these interesting features in future issues:
Casanova and the Dance, Janet Reed, Maria and Marjorie Tallchief, Dance of India, Mura Dehn's Academy of Swing, Vera-Allen, Ruth St. Denis, How Night Club Shows are Staged.

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JULY, 1945

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Dance and the Disabled Veteran

by MILTON FEHER

A Dancing Teacher's Message to his Colleagues.

THE PRETTY NURSE SANG, *I Can't Give You Anything But Love.*

The words meant little to Private Smith. He walked carefully in rhythm, and at the first beat of each bar, he straightened his left knee with a little extra push.

"Gosh dern!" he exclaimed in surprise. "That stops the limp!"

The doctors had done a beautiful job on Private Smith's shattered hip. Perfect joint motion had been restored and all pain had disappeared. But three months later the limp was still there. It had remained for a dancer from a Broadway show to effect the remedy.

In teaching convalescent soldiers to walk, dancers today have an opportunity to perform a service for which no other group is potentially so well equipped. After medicine has worked its wonders, after psychiatry has calmed the over-excited brain, after vocational guidance has minimized the threat of insecurity, the patient is too often left with unnecessary abnormalities in his walk which mark him a cripple.

If a certain movie star can walk about so expertly that his artificial leg is a polite secret, then others with equal disabilities can do so too. Dancers can teach them how.

There are two groups in the medical field trained for this work. But the orthopedic surgeons cannot spare enough time from their operations. The physio-therapists are doing their best, but they too necessarily devote most of their energies to other phases of reconditioning. Besides, there is a current deficiency of at least six thousand physio-therapists. In service hospitals today there must be thousands of wounded men without proper supervision in their fight to regain their former locomotive skill.

The dancer attempting to master the complicated balances of the classic dance

has learned that good posture is the key to overcoming most of his problems. Good posture maintained throughout a series of movements guarantees grace, confidence and ease. A well-executed *pirouette* is a study in perfect posture. Dynamic straightness of the torso produces firm *pliés* and noiseless jumps. Even when the body assumes extreme angles, the principles of good posture carry us through successfully: the head in good line with the spine, the shoulders down and the chest up, the hips lifting continuously, and the legs firmly pressed against the floor.

The various forms of human motion are intimately related. The dancer does in a skilled and developed way movements which are natural to the layman in work and play. Those left with subnormal body mechanics by battle wounds must develop new skills to approximate even the natural motions of walking. *The key to these new skills is the improvement of posture to the highest point consistent with the soldier's condition.*

A soldier with an artificial leg extending six inches above the knee was walking fairly well after two months with the new limb. But he wanted to tap dance again. Upon observation it was clear he could dance if he would learn more about balance than he knew before his injury. In walking he permitted his body to drop onto the bad leg. This produced an unsightly swaying and kept his torso continuously crooked and unbalanced. With his body crooked it was difficult for even his one good leg to support his weight. Understanding this fault, he lifted his head, pulled his shoulders down, and "tucking in his buttocks," pulled himself straight. He stopped falling onto each leg because he had the necessary balance to maintain his weight while the moving leg advanced. He learned that in the truly erect position his hips governed the movement of the artificial leg so that it worked as if it were his own limb.

He learned that in walking it was not the swinging leg which propelled

him, but the supporting leg straightening against the floor, raising the torso and pushing it forward. In good posture this straightening of the leg rotates the hips upward and the free leg is swung forward in a large arc, resulting in a larger stride. In his slovenly position of sway back the hip muscles were incapable of functioning correctly, the steps were correspondingly small and the feet dragged dismally behind. This soldier will tap dance again and it will be the principles of good posture which will make it possible.

Not all convalescents are as interested in motion. Most of them will be content if they can walk better. For these the approach to good movement must be simple. Nat was hit in the spine by a mortar shell fragment in the action at Metz. For three months he lay immobile in a French hospital. Five months more were spent recuperating at a large Army hospital in the South. When I interviewed him his wound had been healed perfectly, but his left leg was partially paralyzed. Walking was both slow and shaky. Sitting for any length of time was accompanied by extreme pain. The effect on his mind, however, was more profound than on his body. The possibility of resuming his peacetime job seemed so remote.

He learned first to tuck in his buttocks. This accomplished, he discarded his cane and stood without trembling. Retaining this adjustment he proceeded to walk. Immediately his steps were larger and his body more erect. After a little practice, he tried straightening each leg firmly as he advanced. His body assumed a still higher position and his stride increased again. All this was done without his cane. The surprising speed of his improvement made him exclaim, "My walk improved more in this half hour than it did in the months at the hospital!"

He was even more impressed by his new appearance. In a mirror he saw that his whole appearance had a

(continued on page 45)

"Hollywood Pinafore"

CASE-HARDENED CRITICS of the New York theater unanimously agreed that Viola Essen copped off all honors with her tender and captivating performance of Antony Tudor's ballet *Success Story* in the Max Gordon production *Hollywood Pinafore*.

Viola Essen has emerged as one of the greatest dramatic dancers of the age and the combination of Tudor and Essen spelled a real-life "success story"

for both. From the beginning the great English choreographer knew exactly what he wanted—and one of them was Viola as ballerina. Dancers Helene Constantine, Barbara Heath and Ronny Chetwood have good parts and dance them for all they're worth. The Alvin Theater stage is deceptively small and the ballet "company" comprised only four dancers but Tudor, in his first attempt at musical comedy dance, created



Earl Leaf

At Miss Essen's, front: John Butler, Eleanor Boleyn; middle: Babs Heath, Douglas Coudy, Viola Essen, Rudolf Orthwine, editor of DANCE; rear: Jack Purcell, Helene Constantine, Ann Newland, Antony Tudor; AND pet Sebastian—foreground—named after the ballet "Sebastian."



Vandamm

Viola Essen takes the honors with her captivating performance of Antony Tudor's ballet.

a highly dramatic and inspiring little masterpiece of its kind.

The remainder of the show lacked tempo and only one singer, Annamary Dickey could adequately handle the Kaufman and Sullivan lyrics and score. Compared with the usual well-trained G & S companies, this cast was embarrassingly weak and sloppy in the songs, although the comedy was excellent.

The general opinion is that the ballet saved the show. The story concerns the making of a movie star. A talent scout auditions three girls who dance for him *a la* "Judgment of Paris" and the chosen one receives a hundred million dollar movie contract. The most touching sequence occurs where the girl (Viola Essen) is torn between her Hollywood career and her love for a home-town boy (Ronny Chetwood), each calling her and wanting her. Hollywood wins the struggle (as usual) and even her departure for the movie-town is made a moment of great emotional appeal.

Tudor and Essen have lifted the musical comedy stage to a higher art level than it has ever achieved before.

E.L.



Unit 361, The Ballet, takes a bow for the 15th Army Air Force. Left to right: Anna Adrianova, Tatiana Semenova, Anitra Upton, Grant Mouradoff, Genee Richardson in colorful folk costume

Ballet for the Boys

by LILLIAN MOORE

CONTRARY TO POPULAR BELIEF, GI tastes in entertainment are not confined exclusively to blues singers, accordion players and comedians. The tremendous success of such opera and concert stars as Lily Pons, Heifetz, Menuhin, and other distinguished artists who have toured the various theaters of war has proved that the average GI is infinitely susceptible to the appeal of good music. The same is true in the field of the dance. While tap and acrobatic dancers are, of course, welcomed with opened arms, the number of serious dance artists now appearing for our soldiers overseas is quite surprising.

The most elaborate dance project sponsored by USO Camp Shows is the Foxhole Ballet, which has been touring Italy all winter. Working under conditions of fantastic difficulty, this little unit of five dancers and two pianists has given performances for soldier audiences all over the peninsula.

Headed by Grant Mouradoff, former leading dancer of the Metropolitan Opera and the Ballet Russe, the Fox-

hole Ballet was formed last autumn especially for overseas service. It has four ballerinas. Anna Adrianova and Tatiana Semenova have been soloists with the Ballet Russe; Virginia Richardson began her career with the Cincinnati Summer Opera and has since danced in *The Merry Widow*, *The Vagabond King*, and *One Touch of Venus*; and Anitra Upton is a former member of the Mordkin Ballet.

In the choice of repertoire, there has not been the slightest attempt to lower artistic standards in order to cater to soldier tastes. After all, the GI's are nothing more or less than a cross section of our country, and the type of program featured by the Ballet Russe and Ballet Theatre on tour has been adapted to the limitations of a company of five dancers, with complete success. In Florence, Pisa and Salerno our soldiers have cheered the Foxhole dancers in a Johann Strauss ballet called *Let's Dance*, a suite of Czech folk dances with music by Dvorak, and a colorful and amusing Circus scene danced to tunes of the gay Nineties.

The Foxhole Ballet has appeared in the San Carlo Opera House at Naples and the Teatro Reale of Rome, but such luxurious theaters have been available only occasionally. Performances have been given much more frequently in tiny theaters and on improvised stages close to combat lines. If it is difficult for a magician or a harmonica player to give a good performance under make-shift conditions, imagine the complications attendant upon the presentation of a program of classical ballet! Floors, of course, are the greatest problem for delicate *pointe* work, and even in the well-equipped opera houses the dancers have been obliged to contend with the old-fashioned slanting stages which are still found all over Italy.

Sharing the monotonous army diet in hungry Italy, dancing in unheated theaters in midwinter, sleeping in draughty barracks or crowded transports, rushing from fine modern hotels

(continued on page 40)



Air Corps, U.S.A.

Rosa Rolland is a member of a USO dance unit and is shown here in a Spanish castanet number.



Folk Dancing for Rehabilitation

Folk Dance Takes a Role in Soldier Rehabilitation and in Welding Friendships.

PFC. MICHAEL HERMAN is doing a specialized job of promoting good health in body and mind for Uncle Sam, these days, through the surprising medium of folk dancing. We have seen exercise through dance do wonders for children crippled by infantile paralysis. Now Pfc. Herman reports that soldiers with artificial limbs can become so efficient in dancing that you cannot distinguish them from the rest. At present stationed at Camp Edwards, Mass., Pfc. Herman has been leading GI folk dance groups in the army camps and hospitals, and has seen convalescents, physically disabled, men suffering from "war" nerves, "N.P." cases (neuro-psychiatrics), incapacitated by a fear of death, as well as the average soldier benefit by the tonic of group dancing. Active participation brings them out of themselves in a way that no amount of watching others entertain ever can.

The folk dance leader uses a simplified technique for the GIs that has

them walking into the dance before they realize they're being taught. He established his own precedent at the New York World's Fair in 1940, where he lured curious thousands onto the American Common and had them dancing before they knew what was happening.

At first many servicemen are quite shy about joining in the dancing. Some never have danced before in their lives. But Pfc. Herman keeps up a lively up-to-date patter:

"Swing that gal,

Swing that lass,

Almost as good as a 3-day pass!"

that helps break the ice. Or a tune may strike up, reminding the GI of the folks in some country he has visited while fighting overseas, and he'll forget his self-consciousness long enough to join the dancers. Once he sees how easy it is, the fun will do the rest.

Another great angle to folk dancing, says Pfc. Herman, is its contribution to the spirit of fellowship—the breakdown of factional hatreds. At his Community Dance Center in New York City, he has seen members of one immigrant stock refuse to participate in dances of other national groups. But after re-

peated visits these same people become champions in the fight against intolerance.

The OWI recently made an excellent little movie of a gathering at the Community Dance Center for overseas distribution. Lasting about ten minutes, at the preview the first part had been left silent, later to be "cut in" with a commentary in the various languages of the countries in which the film will be shown.

The "actors" are the actual members attending the Center. We see folks of different nationalities, bank teller, office clerk, welder and machinist leaving their work at the end of the day for an evening's recreation of folk dancing. Next we get a glimpse of them in their respective national costumes dancing Swiss, Polish, American dances . . . a Highland Fling to the tune of bagpipes.

The film stresses that in America all foreigners not only live in peace, but fraternize as the best of friends. Dance more than any other form of entertainment brings people in close contact and makes for mutual understanding and friendship. "You can't hate the person you dance with."

R.O.



NEW PAS DE QUATRE, BY MOLLY TAGLIONI, C. GRISI, L. GRAHN, AND CERRITO, AT HER MAJESTY'S THEATRE.

Pas de Quatre 1845-1945

Famous Ballet's Centennial

by ARTUR MICHEL

THE DECADE BETWEEN 1840 and 1850 is perhaps the most glorious in the history of English ballet. The dance at the Paris *Académie Royale de Musique* during the greater part of this era revolved around Carlotta Grisi. Although she was a star of the first magnitude, she had hardly a matching choreographer at her side and there was no dance ensemble whose accomplishments could lend enhanced splendor to the performances of the principal dancer. The second, newly ascending star of the moment, Fanny Cerrito, did not tread the boards of the Paris Opera until 1847.

In London, during this same period, the most interesting, liveliest and most significant ballets and dances to be seen in Europe were presented with the aid of all dancing celebrities of the day. From 1835 on, active at The King's Theatre (called Her Majesty's Theatre after 1837) was Benjamin Lumley, at first as coadjutor to the then director, Laporte. Lumley disclosed himself as an administrator *par excellence*. After Laporte's sudden demise (1841) friends

and patrons of the Opera pressed Lumley to take over in the capacity of managing-director. By this act the theater dance acquired the most devoted and enthusiastic promoter that it had ever boasted in London. The 1842 season of Her Majesty's Theatre marked the beginning of those "palmy days," those fabulous eleven seasons, whose halo has remained undimmed down to our own day.

In contrast to the court-theaters and the municipal-government subsidized theaters of the continent, the great London theaters which served the lyric and choreographic arts were private undertakings. This was true of Her Majesty's Theatre, despite its majestic appellation. The artistic accomplishment of these theaters depended, therefore, wholly on the commercial skill, spirit of enterprise and artistic eye of the manager. Lumley had more than a normal quota of these qualities and employed them to fetch to London the very best singers and dancers that he could find and to bring them to the footlights in presentations whose high

level was assured by pre-eminent conductors, stage directors and ballet-masters.

For the dance, he engaged the foremost choreographer to be obtained, Jules Perrot, alongside of whom Fanny Cerrito and Arthur Saint-Léon and later Paul Taglioni produced a number of successful ballets. Year after year Lumley dazzled his audiences with the names of the most brilliant *danseuses*. Fanny Elssler, who after her return from America gave a wide berth to Paris, came under his wing. Marie Taglioni danced at his theater during three different seasons and, needless to say, he continually drew other recognized and promising younger dancers, male and female, to his stage. They added to their fame or acquired it in Her Majesty's Theatre, bearing their laurels throughout Europe to set foot again in London with the luster of international approbation. Heading them were Carlotta Grisi, Fanny Cerrito and Lucile Grahn, along with Marie Guy-Stephan and Adele Dumilâtre, followed by the cream of the next generation, Carolina Rosati, Amalia Ferraris, Paolina Monti and Marie, the niece and namesake of the great Taglioni. Not only as a choreographer, but also as a highly prized dancer, did Fanny Cerrito's partner and husband, Saint-Léon, prove himself.

(To shed full light on the whole of the flourishing opera and dance-life of London in this epoch one would have to describe also the history of the Drury Lane Theatre in this decade and the Covent Garden Theatre since at least 1847. The reader is referred to George Chaffee's treatises on this subject in *Dance Index*.)

For the season of 1845, Benjamin Lumley managed to bring to Her Majesty's Theatre four of the five most famous dancers of the time. Marie Taglioni, Fanny Cerrito and Carlotta Grisi had signed up; only Fanny Elssler, who had danced at Her Majesty's in 1843 and 1844, this time stayed away. But in her stead Lumley engaged the young Lucile Grahn who, after an illness of several years, had just chalked up new triumphs in St. Petersburg and Milan as well as in London, at the Drury Lane Theatre. This season Lumley's ambition (or was it his business acumen?) would not be slaked by seeing separately, in

different ballets and divertissements, the four ballerinas, each of whom, even when appearing alone, was a unique attraction. He hit upon the audacious idea, expressed in his *Reminiscences* in this manner: "to unite them all in one striking divertissement." It was as if Billy Rose, in his "Seven Lively Arts," had had at least Slavenska, Baronova and Riabouchinska come on stage with Markova and Dolin.

Already in 1841 Her Majesty's Theatre conceived and even announced a similar project, to wit, a ballet production in which Taglioni, Elssler and Cerrito were to perform jointly under Perrot's direction. They were slated to dance the three goddesses in a new divertissement of Perrot's titled *Le Jugement de Paris*. But at that time the plan miscarried, primarily due to the failure of Fanny Elssler to return from America at the proper moment. Within the next few years, the two Fannys several times "condescended to shine in the same sphere" (as a contemporary critic put it). They danced *pas de deux* which were composed for them by Perrot, but it was only on exceptional occasions that they did this: at a State Visit to Her Majesty's Theatre of the Queen and Prince Albert (1843) and at Fanny Elssler's benefit evening in the following year. The fact that many years before (in 1833 and 1834) the then already great Marie Taglioni and the not yet so great Fanny Elssler danced *pas de deux* in London's Covent Garden Theatre was long forgotten.

Now the diplomatic managerial skill of Lumley's succeeded in winning over four of the "absolute queens" to his sensational venture, a feat which to many might have seemed an impossibility, a vain dream incapable of realization. Perrot, the excellent strategist of this commander-in-chief of the stage, showed himself equipped to materialize that principle and to create a dance-work that pleased both the dancers and the public alike—pleased? enchanted and fascinated.

The music for the *pas de quatre* was written by the Italian Cesare Pugni. This all-too-rarely appreciated composer (whose name did not even gain admission into Grove's *Dictionary of Music and Musicians*) at the time found himself at the peak of his creative activity. Born in Milan about 1801, he



Courtesy Collection George Chaffee
Jules Perrot choreographed the original ballet "Pas de Quatre" of one hundred years ago.

became a student at the local conservatory. The Neapolitan ballet-master, Luigi Henry, then one of the leading choreographers in Italy, discovered the young Pugni when early in 1826 he accepted the commission to produce a ballet at La Scala in Milan. Henry induced Pugni to compose the music to this ballet, and the young musician met his task so well that in the following years Henry had him write the music to several of his most important ballets, e.g. *L'Assedio di Calais* (in which as late as twenty years after at La Scala Augusta Maywood scored a notable success).

Pugni then applied his talents for the span of a few years to the composing of operas only to evidence himself as far less felicitous in this province. His ballet music, on the other hand, secured for him a tremendous vogue, not only in his native land, but soon also abroad. As a ballet composer, remarked the authoritative critic, Francesco Regli, in 1860, "Pugni touches perfection and holds fast to the first place." According to Regli, he

had up to this year supplied the music for upwards of fifty ballets.

Pugni reached his greatest productivity in the London years of 1842 through 1850, hence just in the decade during which Lumley ruled as manager of Her Majesty's Theatre and Perrot served under him as ballet-master. The music to almost all the ballets staged for this theater by Perrot and later by Paul Taglioni flowed from Pugni's pen. He it was who furnished the scores for Perrot's *Alma*, *ou La Fille du Feu*, *Ondine*, *Le Délire d'un Peintre*, *La Esmeralda*, *Caterina*, *ou La Fille du Bandit*, and *Lalla Rookh*. He set music to one of Paul Taglioni's major ballets, *Les Métamorphoses*, which was subsequently viewed on all stages under the title of *Satanella*. In addition, the most celebrated of the ballets in which Saint-Léon and Fanny Cerrito achieved joint triumphs, *La Fivandière*, was provided with music by Pugni, as was the only ballet whose libretto as well as choreography were the work of Fanny Cerrito, *Rosida*, *ou Les Mines de Syracuse*. To the rhythms of his music danced all those ballerinas of the mid-nineteenth century who still live in our memory, from Marie Taglioni and Fanny Elssler to Martha Mouroviev and Adele Grantzow.

His artistic career was wound up with the scores that he wrote in St. Petersburg during the last two decades of his life (he died in 1870). His



Anton Dolin choreographed the "Pas de Quatre" revival premiered by Ballet Theatre in 1941.

name now allied itself with some of the most famous of Russian ballets. He was responsible for the music to various of Saint-Léon's last works, primarily *The Hump-Backed Horse* and to a number of the earlier ballets of Marius Petipa, for example, the *Marché des Innocents*, in which Marie Petipa captivated the Parisians, and the *Fille du Pharaon*. In the light of this, Cesare Pugni emerges as a composer who is vitally linked with the flowering of the European ballet. It is small wonder then that Jules Perrot bade him do the music to the *pas de quatre* and likewise to at least two of the three following *Grands Pas* of the same genre.

On the morning of the day for which the premiere had been set—the 12th of July, 1845—the *pas de quatre* was actually ready for presentation. No further obstacle seemed to stand in the way of carrying out the great plan. Hereat Perrot—as Lumley relates the dramatically exciting story—rushed with all evidences of an intense despair into the office of the manager, “tore his hair, and at last found breath to say that all was over—that the *pas de quatre* had fallen to the ground and never could be given.” After the hapless ballet-master had at last gained sufficient composure to convey his piece of news, the following turned out:

Lumley had requested Perrot to arrange the order in which the separate *pas* of each *danscuse* should come. The place of honor, which in such cases was the last, had been ceded without much ado to Mlle. Taglioni. But of the remaining ladies none would appear before the other. “*Tout est fini!*” exclaimed the ballet-master in distress. The shrewd Lumley quickly found a way out of this brain-cracking dilemma. His advice to Perrot was: “Let the oldest take her unquestionable right to the envied position.” When the ladies were notified of the decision, they suddenly gave in and left the management of the affair to M. Perrot. Lumley's ruse succeeded and the path was at last free for the first performance of the *Grand Pas de Quatre*.

This entire story is, to all appearances, a fabrication. The question regarding the sequence of entrances of the *danscuses* and their respective *pas*, was certainly not settled at the last



Courtesy Collection George Chaffor

Carlotta Grisi, Marie Taglioni, Lucile Grahn, Fanny Cerrito

moment, but at the outset, during the rehearsals and not on the day of the premiere. For this problem was so inextricably tied up with the composing of the *Grand Pas*, that without clearing it up right off, Perrot could not at all go through with the work and have the score completed in time. If the tale is Lumley's invention, or if it sprang from the phantasy of a newspaper reporter, need not be disputed here.

In any event, “A New *Pas de Quatre*” was duly given on the promised evening. Even two decades later, full of pride and joy, Lumley wrote in his *Reminiscences*:

“The Theatre was crowded to suffocation, not only on the first, but on every night when it was given. The papers teemed with enthusiastic eulogiums . . . From the palace to the shop-counter the *pas de quatre* was the great topic of the day.”

A detailed description of the *pas* has unfortunately been left us by not one

of the spectators. An attempt will have to be made to depict it as it can be reconstructed from the fragmentary accounts of three eyewitnesses (*Times*, *Morning Herald*, *Illustrated London News*). When the curtain was rung up, the four dancers were spied, hand holding hand, all dressed in similar fashion: a vision that elicited gasps of admiration and brought down the entire house. They advanced toward the footlights and bowed. Then, after a suspenseful pause, began the slow movement as a group dance of picturesque lineament, “matchless for taste and elegance,” with Marie Taglioni as the focal point to which the wide-flung movements of the others ever and again reverted. One of these groupings was captured by a critic in the phrase: “Taglioni in the midst, her head thrown backward, reclining in the arms of her sister nymphs.” With a rapid transverse movement was

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Courtesy Sun Life Assurance Co., Canada

The *Eager Beavers*—one of the units being sent by Canadian commercial houses to bring familiar entertainment to Canadian troops overseas.

Canadian Troop Shows

by FRANCIS A. COLEMAN

A NUMBER OF Canadian troop shows, perhaps as many as eight separate units, will soon embark on a journey which will take them to a number of European countries. The tour is to extend some three to four months.

The story behind this development is that requests are reported to have been received from Canadian servicemen overseas for entertainment more familiar to them. The ways and means were planned by the Department of National Defense, Auxiliary Service, which is the organization known as the Canadian Legion. A call was issued to all shows already in operation within Canada, and the response for volunteers was one hundred per cent!

In brief, the arrangements are as follows: each section of entertainers are to be brought to Europe under the auspices of the Canadian military authorities, who are also to undertake all transportation and living expenses. Canadian servicemen entertainment works under a completely different system than that of the USO in the United States. For the overseas trip, the regular salaries the members of the units customarily draw from their respective employers will be continued.

Large commercial organizations sponsor most of the leading troop shows in Canada—a part of their general contribution to the country's war effort.

Although some of the groups are composite ensembles made up of talent recruited hither and yon, the majority are drawn from the employees of the firm which has established the project. To simplify the many problems involved in transferring the shows bodily from one continent to another, selection was made only from the self-contained companies.

One of the regulations for the foreign service which some of these units are about to enter, is that the firms backing them may not receive direct credit, which means that their regular titles must be temporarily abandoned as that would indicate who the sponsors are. Each member is being allotted two uniforms of the Canadian Army, male or female as the case may be, which are of a special issue bearing distinguishing marks. The groups are called *Civilian Concert Parties*, and will be under complete military jurisdiction, receiving the regular army rations.

The line-up indicates two shows from the Montreal area, the *Sun Life Revue* (Sun Life Assurance Co. of Canada) and the *Blue Bell Bullets* (Bell Telephone Co. of Canada). There is a possibility of a third, the *Legion All-Stars*, which is a product of the Canadian Legion itself. From Toronto the three revues selected are the *Eaton's Masquers* (T. Eaton Co.) the *Lifebuoy Follies* (Proctor & Gam-

ble) and the romantic sounding *Combines of 1945!* (Massey-Harris Co.).

Dropping in on *The Eager Beavers*, the new alias of the Sun Life group for the "over-the-pond" venture, it could be seen that the revised title was appropriate. The spectacle of staid and established commercial houses launching themselves in full-time theatricals is a startling one, but enterprising.

Each company will carry an average of twenty-five members, condensed from their regular ensembles which are ordinarily active at least once per week in Canada, throughout the districts in which they are located. It must be kept in mind that these are all amateur undertakings, in the best sense of the word. That some individuals have made the jump from this type of performance into more professional work is only to be expected, but it is the exception to the rule. The performers receive no remuneration, apart of course from their regular salaries. Prior to the organization of the impending tour, all activity took place outside of the full-time occupations of the personnel. Although the jaunt to Europe will mean even harder work, it may also be regarded as something of a reward to some of the more prominent groups.

Many of the people in the shows, such as H. J. Ward the director of the Sun Life contingent, have always made a hobby of theatricals. Others have had less experience, but great enthusiasm. As a rule the standard of the individual performers is average. Stress is laid on the over-all effect and "specialties," rather than on "stars." For some of the performers it is really like being on the production line, trained carefully for certain functions.

In the best ensembles, such as the Sun Life, no special mention is made of soloists or any other members of the casts. On the road no programs are issued, and there is therefore no detraction from the sheer entertainment which is the producers' sole objective. There are none of the flamboyant characteristics that we see in some of the back-slapping inferior groups. It is such antics which serve to bring dis-

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Young dancer of the San Francisco Opera Ballet and of Ballet Theatre continues career on legitimate stage.

OUR PRESENT DAY ballet dancers are certainly broadening their ideas. No longer is it beneath their artistic conscience to study voice, take dramatic coaching or appear away from the sacred temples of high art. This summer both the major ballet companies are taking unusually long layoffs and their members are scattering right and left into guest appearances in summer stock, movies, theaters and special tours through the various stadiums and outdoor symphony concert series.

One of the junior stars of Ballet Theatre to extend his field of endeavor is Harold Lang, who will make his debut in the legitimate with an appearance in summer stock at Stamford, Conn., in several straight plays as well as a revue which will be tried out in preparation for fall showing on Broadway. Only twenty-three now, Harold Lang was born and grew up in San Francisco. At eighteen he entered the Opera Ballet School conducted there by Wm. Christensen and almost immediately joined the professional company which operates in connection with the school. Thus he was able to work at his dancing while studying. The professional company went on tour each season and came as far east as Chicago,

Harold Lang

Story and photographs by WALTER E. OWEN

While the Ballet Russe de Monte Carlo was in Hollywood in the summer of 1941, he auditioned for Massine and was accepted. Among his best parts during the two years he was with the company were the Dandy in *Beau Danube*, the Cossack chief in *Boutique Fantasque* and in the *pas de trois* in *Black Swan*.

Joining Ballet Theatre he has just concluded two seasons as soloist in such parts as the Spanish lover in *Bluebeard*, the Bluebird variation, one of the Three Ivans and in the *Pas de Trois* in *Aurora's Wedding*, Harlequin in *Carnaval*, the Junior Cadet and the Tyrolean variation in *Graduation Ball* and as one of the riotous sailors in *Fancy Free*.

With the season's end he is studying voice, being coached in popular songs,

also in dramatics with Sanford Meisner and practicing weight lifting. This last has been a diversion of his for years as he finds that lifting weights develops an entirely different set of muscles from dancing and keeps the body more uniformly developed.

For the season of summer stock he has been signed to play the lieutenant with Libby Holman in *Over Twenty-One* and Black Ike in *Borned in Texas*. The Nancy Hamilton revue *Three To Get Ready* will be performed by the company as a tryout for Broadway, and in this Harold Lang will sing, act and dance. He is undecided whether he will be in the Broadway production or in something else that's in the offing but he will be in New York this winter and we will watch for him.

As one of the fun-loving sailors in Jerome Robbins' "Fancy Free" ballet, Harold Lang helped make dancing history with his acrobatic performance of the boisterous show-off gob on leave.



Loose Leaves from a Dance Notebook

by EARL LEAF

WHEN WE ARE stage directors of a dance company we are going to play polychromatic lighting effects upon the dancers and stage in the grand manner of a conductor leading the philharmonic or a great organist playing upon his heavenly instrument.

We are going to diffuse the stage with prismatic beauty, bathe the dancers in an iridescent symphony of color-tones and create moods of humor, passion, suspense, pathos, inspiration and sensuality to accompany and enhance the artistry upon the stage and in the pit.

Color and lighting will be given equal standing with music, costumes and decor. Eugene Braun, magi of color-lighting at the Radio City Music Hall, has far too few disciples in the theater. We will sit at his feet and learn his gospel and then go out and experiment some more. We will put an end to all the stupid, conventional, unglamorous, unexciting lighting now in use—the ray overhead spot, the banks of static mezzanine, border and footlights—which illuminate the scenery at the expense of the artists. There'll be no more ugly blotches of darkness here and uglier patches of pallid electricity there.

Psychologists have long studied and catalogued the effects of various colors upon human emotions and, fitting the mood and movement of the dance on-stage, we will play upon the consonant colors to mould these emotions in the soul of the spectator. . .

Well, we can dream anyhow.



Swami Robert Coleman, slick-haired, sly-minded poo-bah of the dance for the N. Y. *Daily Mirror*, peers into his crystal ball and predicts that ballet is dying. Too much "sucker bait" like *Fancy Free* and *Barn Dance*, says he, and not enough "white ballet" like *Swan Lake*, *Giselle* and *Sylphide*.

So here we have the paradox of the august *Times* critic John Martin despising and denouncing *Swan Lake*, while the hoydenish-*Mirror* critic's big baby-blue eyes well with tears because there aren't enough *Swan Lakes* in repertoires.

Do you wonder that ballet directors can't sleep at night?

Well, we can forgive Le Coleman almost anything although there are moments we wish he were more versatile in his preferences. There was, for instance, his review of Martha Graham's *Appalachian Spring*.

"Dancers hop, skip and jump; crawl and writhe on the floor; spin, shimmy-she-wabble and shudder," he writes. "They most often move as though they were seized by cramps. They look unhappy or assume dead-pans."

A foyer conversation on *Deaths and Entrances* was reported:

"You'll love this next one. It's so beautifully neurotic. They all hate each other."

* * *

The easy-going informality of Tatianna Chamie's excellent School of Ballet leaves us slightly breathless, especially after the strict discipline and taut tenseness of other studios we occasionally haunt.

She likes it. The students like it. Visitors like it. Everybody likes it. So why not?

Mlle. Chamie, one of the best-loved ballet teachers in the business, has a fine tradition behind her with the Diaghileff Ballet, the Ballet Russe de Monte Carlo and the Monte Carlo Opera where she was ballet-master.

Today her studio in New York attracts many professionals and young hopefuls seeking her gift of teaching, but she doesn't know precisely how many. People wander in and out at will. A Merchant Mariner lived there



several days because he could not find a room in a hotel. He came for a lesson and remained to live until his ship sailed.

Mlle. Chamie opened the studio a year ago on faith and not much else. On the opening night of her studio she had open house, and friends from the Ballet Russe de Monte Carlo brought presents for her studio. Frederic Franklin brought a bath mat and accessories, Danilova towels, Markova glasses, Edward Caton and Jean Yavinsky some chairs and Sergei Denham two ballet paintings. She still reserves Wednesday evenings for her friends and open house.

* * *

As we watched Maya Deren's cinematic experiments at the Museum of Modern Art recently, we commenced to dimly realize the potentialities of the dance in motion pictures and how little experimentation has thus far been attempted in this medium.

Her three short 16-mm films were concerned with exploiting the capacity of the motion picture camera to manipulate time and space, creating a dance which can exist only on film and which takes place in a cinematographic space rather than a stage space.

The potentialities are staggering. Something so wonderful is created that it has all these years defied the imagination of the best Hollywood producers, directors, camera men and "special effects" experts. Maya Deren, bless her heart, has touched the hem of this beauty but needs finances to continue

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Photographer Earl Leaf snaps four elegant ladies of the ensemble, left . . . Below: Spanish dancers Mariquita Flores and Antonio De Cordoba; bottom: "gem" dazzling Myrtill and Pacaud. Seated at the table: the Spanish dancers and the dazzling two in "civvies."



The Havana-Madrid

THE HAVANA-MADRID, oldest night club in existence along New York's Gay White Way, continues to produce one outstanding floor show after another and the current production is tops.

Nothing pleases its owner and impresario, Angel Lopez, more than to discover a great dance team in some far capital and introduce them to the American public. Lopez, who was one of the original proprietors of the club nine years ago and is now sole owner, proudly presents two more teams destined for fame and acclaim in the entertainment world.

Mariquita Flores and Antonio De Cordoba, Spanish and Flamenco dancers, were plucked from the stage of the Theater Casino in Buenos Aires to dance for the Havana-Madrid's enthusiastic customers. Longest and loudest applause comes from Spaniards who can appreciate to the full the beauty and technical brilliance of this fine pair.

De Cordoba is a fierce-looking Mexican lad, former student of Antonio Triana, now in Hollywood. Brooklyn-born Mariquita Flores studied under Joaquin Ortega and became a teacher at the Palace of Fine Arts in Mexico

City. Later, while dancing in the Hollywood picture "Blood and Sand," she met and teamed up with De Cordoba. The act has been a sensational success.

"Oh's" and "Ah's" are heard all over the club when the spots flash on beautiful, sparkling Myrtill and Pacaud. For they actually do sparkle! Their bodies are covered with a coating of ground glass, glittering and shimmering in the light like myriads of precious gems. They dance a night-club version of ballet on toe but even to the initiate their dancing is neat, artistic, brilliant. Small wonder—M. Pacaud was premier dancer in the Paris Opera until 1930 and also danced at the La Scala, Milan, and in the best concert theaters of South America.

His dancing days nearly ended when, as a soldier in the French army, he was wounded in action, taken prisoner and beaten in a German prison camp. But he escaped, and reached the United States to spend more than two years in eight hospitals recovering from his wounds. In South America, afterwards, the lovely blonde Mlle. Myrtill became his student and is now his partner and wife.

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Constantine

Corinne and Tito Valdez climaxed with their sensational "Bahia" at the Florentine Gardens.

West Coast News

by **CONSTANTINE**

THE CIVIC LIGHT OPERA opened its summer series at the Philharmonic with *The Desert Song*. The show picked up pace when a young lady who calls herself simply Clarissa made her entrance as the half-caste Azuri. Those desert sands literally broiled when Clarissa gave forth with some of the most sensuous dancing this

jaded town has ever seen. Schooled in ballet, Spanish, Indian and Moorish techniques, Clarissa blended some of these styles to make Azuri a dancing firebrand.

Nijinska posed for some pictures with her pupil Belita (who is dancing beautifully these days). It was an occasion because Madame hates being photo-

graphed. She teaches at the Arthur Prince studios and I got a thrill out of watching her give a class. Nijinska's English is inadequate, so she demonstrates the exercises by dancing them herself. Those leaps, beats and pirouettes that she executes, actually keep the younger ones on their toes trying to compete with her.

Saw Frank R. Bruni's *Swinging in Victory Revue* at the Florentine Gardens where Corinne and Tito Valdez danced to Chopin's *Nocturne*. It was pleasing to see a couple waltz without the "pain in the tummy" expression that one usually sees on ballroom teams. The Latin Rhythm number with the 24 scantily clad Florentine beauties running the gamut of South American dances, was climaxed by a lively new creation by Corinne and Tito called *Bahia*. This one should catch on.

Had a farewell dining session with Enid who couldn't make her mind up as to whether or not she liked Hollywood. So she bought a train ticket New York bound to find out. Wonder when we will be seeing Enid around these parts again?

Met Aquanetta for lunch at the Brown Derby. (Looks like all the girls mentioned in this column have only one name.) Aside from doing Yogi exercises to keep fit, Aquanetta swims, rides and, upon her return from a Mexican good-will tour, greeted guests at her home clad in nothing less than a whole lion skin! That gag puts Pola Negri and Theda Bara to shame. What next?

Spent a couple of very exciting days photographing Ann Miller for some studio layouts. Annie is a pet to work with and thought nothing of moving furniture around the house to clear backgrounds. When I kidded her about being voted one of the world's ten most glamorous women, Ann quipped, "That committee should see me now! This is how glamorous I really am, pushing furniture." Ann is just back from a hospital tour and is busy rehearsing the dances for her next picture with Jack Cole.

Visited with Angna Enters at M-G-M in a little office that was

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American Red Cross-Modern Dance Group: left—Gayle Holmgren, Joan Morgan; middle—Sgt. David Hibbert, Gayle, Sgt. Murphy Borshan, Joan, Pfc. Barry Lynn; right—Murphy, Barry.

Dance at the Fronts

SINCE THE BEGINNING of organized overseas entertainment, dance has grown steadily more popular among the servicemen. At first, dancers and dance acts were but a part of a variety of numbers on programs sent to entertain the boys based in battle theaters all over the globe. Now, dance companies and entire dance programs go "solo," an integral bit of entertainment in themselves. Dance has, during the past year, invited more and more active participation from the dancers now in the armed forces, and each month awakens a lively interest among those who do not dance but may now have a sincere desire to do so. Added to this is the fact, long known to dance educators and physical education groups, that dance is of excellent therapeutic and psychological value. Active as dance is in the field of entertainment, its role in the post-war time of rehabilitation is more important. Dance is proving itself a tremendous aid in making the long road back to health a pleasant, rewarding one for many a serviceman.

In Italy, Private First Class Barry Lynn is director of the modern dance group in the American Red Cross Enlisted Men's Club. Barry is working under special assignment to produce shows. He uses every opportunity to acquaint people with dance, and keeps interest alive among those people already introduced to it. Part of his work is for just entertainment but the greater part is serving psychological and therapeutic purposes. He writes:

"There is a crying need for enter-

tainment, but *good* entertainment. The shows we do with soldier talent, mostly unprofessional, are, as a whole, superior to the general run of units sent over from the States. The popular fallacy that the soldier will not take good music, good dance or good theater has been perpetrated largely by mediocre performers as a means of justifying themselves.

"We hold modern dance classes here for GI's and the response has been excellent. On occasion we do several performances of a little ballet, made up entirely of army personnel. It is heartwarming to watch them. One of the boys grew up on a Middle Western farm. Dance was something new to him but he was so intrigued with the idea that he attended classes diligently. For several weeks of rehearsal he would dance all morning, grab a few hours' sleep in the afternoon, back for rehearsal at night, go to work at ten o'clock and work all night, then turn up for rehearsal the next morning. Another boy was just out of the hospital, having been wounded at the front lines. The fun he had was worth more than months of hospitalization. Two of the boys were paratroopers, who just came into the classes for the physical training. And so on down the line.

"Behind all our work is the idea of providing an outlet for expression and release from tension for these fellows. Too much has been directed *at* the soldier and not enough *for* him.

"We are in great need of all kinds of theatrical equipment, materials such as shoes, particularly ballet (the floors

are incredible!), dyes, make-up, anything that can be used in the production of shows.

"While our performances may not be the most polished, they are good; and, what is most important, they are vital because they fill a definite need and serve a constructive purpose."

The Chinese Combat Command gave a warm welcome to the USO's first (and still only) all-girl troupe to play China Theater. Word that this USO Troupe 269 was coming was spread by radio, pony express and jeep all along this little valley not far back of the



Spanish dancer-teacher Jose Castro of Chicago landed with U. S. Army in the Philippines.



U. S. Army Signal Corps

All-girl USO troupe playing to American and Chinese soldiers in Chinese theater of war.

Salween fighting. A canopy-covered stage was created beneath the flags of the United States and the China Republic near a building recently captured from the Japanese.

The audience included American and Chinese troops of the Chinese Combat Command, the Burma Road Engineers, the 14th Army Air Force, the Air Transport Command and other units. Some members of this audience had been isolated on the Salween for months, hadn't seen an American girl for over a year, and some had been overseas for nearly three years. They forgot their troubles and cheered the girls warmly.

The show opened with a song and plenty of smiles . . . this after the girls had come from a two-hour plane ride topped off with a few more hours of bouncing around in an army truck. Rose Marie Volin, Annett McQuarrie, Penny Bancroft, Patricia Flynn and Gigi Gilpin make up the troupe of dancers and singers and are accompanied by an all GI orchestra. One of the most popular acts of their show is the jitterbug contest . . . the soldiers volunteer to dance with the girls and the contest winners are judged by audience applause. If there were girls enough to go around, there would be more dance entrants than audience! Another stunt that gets whole-hearted soldier participation is the "Fashion Parade." The boys, their imagination

directed toward costuming some character such as "Staff Sergeant Heavy Maintenance of 1945," turn out some artistic, and, to say the least, highly individual uniforms.

The USO shows are performed in the late afternoon, just after GI working hours and just before darkness settles over the valley. Night falls fast

in the Salween area: at an elevation of some 9,000 feet Salween is the highest battleground of this or any other war. Lights of any kind are forbidden because of the danger, and very often it is so cold that the girls finish their dances dressed in their regulation GI slacks, warmer than the more decorative but brief costumes. But spotlights and glamorous clothes do not by themselves make a successful program. The girls of USO Troupe 269 prove this again and again as they win genuine appreciation and applause from soldier audiences far from headquarters in the Chinese Combat Command.

Sergeant Ernie Ruggieri, formerly of the Ernie and Diletta School of Dance in Pennsylvania, puts on dance shows for his company now stationed in Italy. Called the *Command Caravan Revue*, the production has a vaudeville line-up of comedians and singers plus dancers. The show played to a few of the hospital units. Most USO Camp Shows do not have enough dancing in them for Ernie's taste, but he writes that the calibre of talent in the overseas shows has improved during the

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U. S. Navy

Easing the tension among fighting men: the plane elevator of a Navy aircraft carrier makes a handy stage when the men put on a "Happy Hour" of entertainment for their comrades at sea.

Louis H. Chalif

by ANN BARZEL

FOR THEIR ANNUAL CONVENTION in August 1905 the American Society of Professors of Dancing secured the services of a recently arrived Russian dancer, Louis H. Chalif. Young Chalif, to whom "professor of dancing" meant a higher education in dancing, prepared material to suit the status of his employers.

For the first lesson sixty "professors" went out on the floor. Chalif put them through a bar and followed with an adagio. Several members sat down. The instructor got worried, the professors were getting bored with this elementary stuff, so briskly he proceeded with *allegro enchainements*. Another dozen members of the class retired from active participation. Chalif gave harder and more intricate combinations—a few more sat down. Only three people were left on the floor and the puzzled teacher was racking his brain what to give next when a kindly "professor" from the sidelines whispered to him, "*trop difficile*"—too difficult.

Chalif was to hear "too difficult" many times. That was his chief prob-

lem when he first began to teach in America, and it was his ability to adjust himself to the situation, and to simplify his material and present it in a form useful to hundreds of teachers that make him occupy the special niche he does in the history of dance teaching in America. Bar work, toe work, classical music in the dancing school were popularized through his efforts.

At that convention forty years ago he had with him Glinka's music for the opera *Life for the Tsar*. To entice his class back on the floor he taught a simple Polonaise and the Krakoviak to a bit of the Glinka music. The dance teachers went wild about it. They asked Chalif for written instructions for the dance and for copies of the music. And there was born the Chalif library of dances and his system of dancing and dance notes.

Chalif was at the forefront of the movement that introduced ballet dancing to the "average American child." Before his time ballet dancing was a profession for which theatrical people got training. Its place in general education had not been found.



Informal sketch of ballet master Louis H. Chalif.

Through his teaching for Dr. Luther H. Gulick at New York University Chalif became acquainted with the problems of health and education, and worked out a feasible program for dance as physical education. Various types of dance, including folk dancing and nature dancing have been used in the gymnasium. Chalif adapted ballet dancing to the physical education instruction period, and this simplified ballet was even more useful to the dance teachers to whom the "average children" and young ladies of America were beginning to come. Dance teachers came to him in large numbers. Many teachers of today got all their training from Louis H. Chalif.

Chalif understood the possibilities of dance in teaching posture, grace and co-ordination. He realized that dances were more enjoyable and interesting and could instill the desired habits as well as exercises, so he taught many simple dances.

There are over 1000 dances arranged by Chalif. Most of these have been published. They are written in a clear descriptive system. Since there is no universally accepted dance terminology simple English words are used as much as possible. Where technical terms are used they are usually explained.

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Typical of early choreography, popular among American teachers: "Adoration," a Grecian group.

News and Cues

GI's: Ex-soldiers and sailors may seek counsel at the WILLIAM SLOANE HOUSE in New York and other YMCA branches on getting a job and learn all they want to know about what the GI Bill of Rights means for them . . . Mme. LA MERI is offering two one-year scholarships to veterans for study at her School of Natya, where Hindu, Spanish and many other authentic ethnologic dances (Latin-American, Javanese, Burmese, African, American Indian, etc.) are taught. One veteran is already there on that basis, who had intended to use the money provided for educational purposes under the GI Bill of Rights. Mme. La Meri invited him to study free of charge when she discovered that in order to make her school eligible to receive the money she, as principal of the school, would have to be present during a given period, etc., whereas her plans generally call for a number of out-of-town performances each season.

Ballroom dancers: Mr. GORDON WITT sends in an SOS for girls residing in New York and New Jersey to act as servicemen's partners in the nearby Army Camps where Mr. Witt has long been volunteering his services as ballroom teacher. Girls, you need not be professional dancers to volunteer. Please contact Mr. Witt at the Henry Hudson Hotel in New York City.

Since VIOLA ESSEN's tremendous success in *Hollywood Pinafore*, the ballerina-actress has received five movie offers. The one she is considering calls for three pictures and an option with the provision that she may do a show in between . . . ANTONY TUDOR, who choreographed the ballet *Success Story* in which Viola Essen is featured in the show, has signed to do a new musical for JOHN C. WILSON in the fall. Mr. Tudor, who comes from England, now that the war in Europe is finished will take out first citizenship papers as an American citizen.

LEONIDE MASSINE's *Ballet Russe Highlights* to premiere (if no rain!) at the Lewisohn Stadium on June 30 and July 1, with a repertoire of gem passages from classic and modern ballet, ranging in length from one minute and a half to fifteen. The dancers include MASSINE, IRINA

BARONOVA, ANDRE EGLEVSKY, YUREK LAZOWSKI, KATHRYN LEE, and ANNA ISTOMINA. FRANZ ALLERS will conduct the orchestra . . . ARTHUR MAHONEY staged the ballet for the *Carmen* scheduled for the Stadium, July 9 and 10, and he and THALIA MARA will dance in it.

For his birthday, VINCENZO CELLI received an autographed picture of ARTURO TOSCANINI. Celli was premier danseur at La Scala when Toscanini was artistic director there (1922-29) and probably the only male dancer who ever appeared under the maestro's

baton . . . Celli is conducting an Evening of Ballet at Chautauqua, N. Y., on July 31.

Ballet dancer-choreographer AGNES DE MILLE has departed for England to direct the dances for the film *London Town*, to be produced and directed by WESLEY RUGGLES for the Eagle-Lion Company . . . SALVATORE, who has recently returned from overseas and resumed teaching ballet, has taken over the studio of PAUL HAACKON, who has gone overseas to entertain the GI's . . . Ballet dancers ELENA KRAMAR, NICOLAS ORLOFF and SERGE ISMAILOFF are appearing at the CASINO RUSSE.

It is rumored that ROSELLA HIGHTOWER will join the FOXHOLE BALLET, when it returns from Europe, in its fall concert tours here . . . Dancer THEODORA ROOSEVELT and artist TOM KEOGH were married in the Little Church Around the Corner on June 8.

The ENTERTAINMENT DIVISION OF THE SPANISH REFUGEE APPEAL, with many dance notables among the sponsors, held a dinner and entertainment, *Salute to Show Business*, at the Hotel Astor, June 10. Ballet dancer-actress SONO OSATO and modern dancer PEARL PRIMUS were among the guests of honor.

It's a busy season ahead for modern dancer-choreographer CHARLES WEIDMAN. Early fall will see him active with the choreography of several Broadway productions (no names yet!), in one of which he will also perform. Later in the season Mr. Weidman and his company will appear in a Broadway theater in their new repertory prior to the cross-country tour they have planned for 1945-46.

ESTHER JUNGER, choreographer of *Dark of the Moon* is gaining a wide reputation for polishing up non-dancing thespians for roles where dance is required . . . Reports are that Broadway-anticipated *Marinka*, musical version of the Mayerling tragedy, is a sort of Viennese *Oklahoma!* . . . Dancers TONY and SALLY DEMARCO began an engagement in the ROXY stage show simultaneously with 20TH-CENTURY-FOX musical technicolor, *Where do We Go from Here?* FANCHON staged the dances for the film.

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July Attractions

NEW YORK:

Stadium Concerts, Lewisohn Stadium, 138th Street and Amsterdam Avenue, 8:30 p.m.

June 30—July 1: Leonide Massine's *Ballet Russe Highlights*. Dancers: Leonide Massine, Irina Baronova, Andre Eglevsky, Yurek Lazowski, Kathryn Lee and Anna Istomina.

July 28: Alicia Markova and Anton Dolin in a program of present-day classic ballets and famous revivals, assisted by Anne Simpson, Albia Kavan, Bettina Rosay and John Kriza.

Museum of Modern Art, 11 West 53rd Street:

July 3—Sept. 16: Stage Designs by Joan Junyer, Catalan painter, in the Dance and Theatre Design Gallery: models of stage sets, relief models of dance figures, costume drawings and dance figures with shadow projections.

Community Folk Dance Center:

Arlington Hall, 9th Street and St. Marks Place. Servicemen Free. Tuesdays, Fridays, 8:30 to 11:30 p.m.

Square Dancing, YWCA:

Lexington Ave. and 53rd St. Thursdays, 8:30 to 11:30 p.m.

West Side Branch, YWCA:

501 West 50th Street. Tuesdays, 8 to 11 p.m.

CALIFORNIA: —

Los Angeles Art Museum:

June 19—July 15: Angna Enters one-woman show of recent paintings and a selection of Guggenheim Fellowship drawings.



Cosmo-Sileo

Skating stars of ice revue "Hats Off to Ice": June marked the beginning of second year at Center Theatre, the world's only ice theater.

Skateries

by CLIFF LOCKWOOD

WHEN I TOLD PERRY RAWSON that it was my intention to lead off this month's article with a story on the Birth of the Roller Skating Dances in America, he said the story was a rather simple one and familiar, too. I stand corrected on one thing before we start: It is to be a story on the birth, death and rebirth—a sort of reincarnation as it were. It was Rawson who was responsible for its rebirth in 1937-38. Jackson Haines, an American, fathered the beautiful flowing style of free skating, but America didn't appreciate it, so he took it to Europe and the continent went wild over it. Irving Brokaw brought it back to America in the early 1900's.

After the Plympton skate was patented (this was the first 4-rubber cushioned skate) roller skating had booms and panics one after the other. Enormous rinks were built and big crowds attended. Some dances developed built around the spread eagle waltzes and the two step movements. Finally the Plympton crowd took all of this to England and sold the English people the skates, the dances, the

rinks and the professionals. England had its roller boom. Then came a crash and the English were left holding the bag. The dancing had made a strong impression on certain groups and they kept the dances alive . . . First it was the Welcome Club, but the thing got too big to handle and the National Skate Dancing Assn. was formed. They standardized the American dances and added others to the list. They set up tests and competitions. Finally they, too, were taken over, this time by the National Skating Assn. of Great Britain, which at present controls both ice and roller skating in England.

Rawson, an ice skater specializing in skate dancing, was disgusted with the way skating was being handled in the dear old U. S. A. We didn't have any tests at that time, but the English did have a bronze medal dance test for ice skaters and in the roller skating department they had bronze, silver and gold tests—had them since 1917. In 1937 Mr. Rawson went to England to investigate. That was the year in which the RSROA was formed. He cabled them to send someone over . . . told them that we in America were

25 years behind in our skating methods. They replied, "You are on the ground, bring back the dope." They cabled him an appointment to be their Dance Committee Chairman, which he accepted temporarily, and he is back on that same job again.

Doubting that they would believe the stories he would bring home, he arranged to take a 400-foot film of Jimmy and Joan Lidstone, English roller skating champions in figures and dance for 5 years. When he returned and showed the film in America it stood them on their heads. A demand arose that the Lidstones be brought over for a tour. This was agreed to by the NSA and in 1939 the Lidstones and Billy Watson, who later married Joan, came over. They toured several of the main RSROA rinks and were a sensation. The dance movement received a tremendous boost from this personal appearance tour. They knew their English dances. Perry taught them the American dances . . . they were in a class by themselves. The craze was on.

In the meantime RSROA had commissioned Rawson to write the dance test book which he had done. The bronze test was set up as the world's finest training test. It contained the American spread eagle waltzes and the two steps, the English barn dance, which was the parent of our American Schottische, and the Collegiate, which is American. The silver dance test was divided between the best advanced roller dances of English, American and other origins. One distinctive feature of the roller dancing movement in America is that no solo dancing or free styling is permitted in dance tests. The device of using an optional dance as an extra was used to forestall incorporation of either of the above mentioned features and thus kept these events as pure dance tests.

A gold dance test has been set up, but as yet no tests have been given by the RSROA . . . The dance standard in this country is not quite up to the gold because of the excessive speed with which this country has plunged into the silvers without first mastering those basic fundamentals.



Ballerina Nora Kaye of Ballet Theatre believes there is a place in skating for ballet teachers.

regular instructors . . . there is that much of a tie between the two arts.

Ballerina Nora Kaye is rehearsing in New York for an early August opening at the San Francisco Opera House, an August-September showing in the Hollywood Bowl and the one at the Metropolitan Opera House in October. She studied ballet at an early age in the Metropolitan Opera Ballet School, and at 15 left to join the regular ballet group under the regime of Rosina Galli. Nora has danced in several musical comedies and in the Music Hall. She joined the Ballet Theatre at its inception in 1939.

ARMAND J. SCHAUB, one of the 17 men who organized the RSROA in 1937, also organizer of the first skating club under the banner of the ARSA in California, a former exhibition skater and until recently manager of the Del Monte Roller-drome in Monterey, Calif., announces that in the very near future, if conditions permit, he is going to open a school for art, ballet and acrobatic dancing.

Winners in the 1945 New York State RSROA Championships held at Empire Roller-drome: *Junior Boys Figures*: Peter Gallo, Park Circle. *Junior Girls Figures*: Joan Westenberg, Wal-Cliffe. *Novice Men's Figures*: George Metz, Wal-Cliffe. *Novice Ladies Figures*: Dorothy Glintenkamp, Wal-Cliffe. *Intermediate Men's Figures*: Norman Latin, Park Circle. *Intermediate Ladies Figures*:

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WHILE INTERVIEWING NORA KAYE of Ballet Theatre recently I was greatly impressed by the charming ballerina's attitude toward skating . . . her views on the application of ballet technique to skating . . . her belief that there is a place in skating for the ballet teachers.

She pointed out that both Gloria Nord and Sonja Henie had spent years in ballet training and that Belita had been an accomplished ballet dancer before she went into the ice skating exhibition field . . . and that all three were perfectionists in the art of skating.

Nora believes that when the skating world in general begins employing ballet teachers to train the free style skaters we will see another tremendous boost in the popularity of this participating sport. She points out that the time is not far distant. In a recent newspaper article it was stated that the Skating Teachers College sessions in Denver this summer will have a former ballet mistress from Boston (Miss Emily Melville, who gave up her dance work to teach the skaters at Bal-A-Rue, Medford, Mass.) teaching the skating teachers how to teach the ballet principles of body control to the skaters.

Miss Kaye says that the *jeté* of ballet is the same as the split jump in skating . . . the arabesque positions of ballet are widely used . . . and of utmost importance is the use of the ballet principles of balance.

It seems possible that in a year or two many of the larger rinks will employ ballet teachers to work with their



16-year-old Peggy Wallace receives medal from Gloria Nord of "The Skating Vanities" after winning three championship titles at RSROA-N.Y. State Roller-Skating Meet in Brooklyn, N. Y.

London Newsletter

by MARY CLARKE

LONDON, MAY 18. It was fitting that Victory in Europe should be announced while the Sadler's Wells Ballet was playing in London for it has so valiantly withstood the wartime occurrences of blitz, blackout, flying-bombs and rockets and has danced on so steadily throughout them all that the whole of its devoted audience was anxious to share its celebrations and give thanks for its service. I have spoken to many people who declared seriously that they could hardly have carried on during the war without the visits of the Wells and Rambert ballets.

The Wells programme on V-E night was changed to *Coppélia* — an ideal ballet for working off high spirits — in which the irrepressible and ever-inventive Helpmann clowned to his heart's delight as Dr. Coppélius, festooning the doll's balcony with the flags of the Allies and insisting on joining in the finale to whirl Prayer through the galop. The audience, as usual, just doted on him — although some were heard to express grave doubts whether his tottering gait was wholly achieved by acting!

As remarked here last month the Wells season had no new productions and no rivals that were billed as such, although several works were restored to the repertoire after short absences. Ashton's *Dante Sonata*, with Michael Somes again leading the Children of Light, is easily the most moving ballet in the repertoire. It has such passionate homogeneity that one is never conscious of any particulars; individuals are entirely overshadowed and one applauds the ballet, not the performance. It may therefore seem strange to single out Somes' rendering of a role which has in fact been nobly filled in his absence—but no other dancer has ever got right into the soul of it as Somes does. He becomes completely identified with the emotions of the music, and the suffering which rends every limb of his body leaves the spectator as shattered as the dancer himself. Sophie Fedorovitch has designed new costumes for the female dancers

in *Dante Sonata*, which at the first seeing certainly jarred since the originals had seemed so perfect. On reflection, however, and after further viewing I found myself not only accepting but preferring these high-waisted draperies with their voluminous skirts, slit on each side. They are undoubtedly nearer Flaxman in feeling and beautify beyond words some of the ballet's more lyrical passages.

Les Rendezvous, the other Ashton revival, on the contrary suffered badly from its redressing several years ago. It also suffers from Ashton's genius in fitting his dancers with parts made to measure. No one can so unerringly bring out the best in a dancer as Ashton and few ballets suffer as Ashton's do when that dancer is no longer available. *Les Rendezvous* exploited the very essence of Markova's art and one has only to look at a photograph of her in it to realize how far short of her stylized perfection fall the well-meaning attempts of today.

Fonteyn and Helpmann have had no opportunity of adding to their reputations with new roles and do indeed seem to have rested on their laurels throughout the season. Pamela May has given the greatest satisfaction in her steady flowering into the second ballerina produced by Sadler's Wells. Joan Valerie and particularly Anne Negus are two beautifully equipped small soloists who are ripe for bigger openings and Henry Danton is a dancer of excellent ballon, good line and a wonderfully unfussy manner. This season will probably be the Ballet's last in the West End, for their home theater of Sadler's Wells in Islington reopened early in June (after serving as a "rest centre" for air-raid victims for the last five years) and the next ballet season will probably be beginning there soon after these notes appear.

A most important event in the English dance world has been the founding of the London Archives of the Dance under the chairmanship of Mr. Cyril

W. Beaumont. It has been created under Trust Deed to supply for Britain the amenities already afforded by the Dance Archives in the Museum of Modern Art in New York and *Les Archives Internationales de la Danse* in Paris. The scope of the Archives will embrace all forms of dance, including the culture of movement as well as music, setting and costume as applied to the dance.

* * *

To raise funds for the work of the Archives the Ballet Guild has this month mounted an exhibition of photographs relating to the ballet *Le Lac des Cygnes*. The exhibition was opened with a talk on the ballet by Mr. Lionel Bradley which was illustrated by danced excerpts performed by Helena Wolska and Leo Kersley. Mr. Bradley rightly referred to Wolska as the greatest exponent of classical dancing now in this country. She is in fact the only dancer ever to gain the Royal Academy of Dancing's Gold Medal with honours.

* * *

Ballet news in brief is that Sadler's Wells may give a season at Covent Garden around Christmas. Also that Oliver Messel is reported to be redressing the *Sleeping Princess* for them. Marie Rambert plans to mount *Giselle* for her ballerina Sally Gilmour — this promises to be an exciting and rewarding interpretation. The pages of the *London Dancing Times* are the battlefield for a controversy between eminent historian Cyril Beaumont and a balletomane gas manager about the share a certain composer Burgmüller had in the music of *Giselle*. An American soldier passing the Mercury Theatre the other week dropped in to tell Madame Rambert how he'd seen her company up and down the country and rated it the most worth-while in England. The other American reaction I heard to English dancing this month wasn't so kind: a luscious little dancer had gained some weight since last wearing her *Lac des Cygnes* costume and the G.I.'s comment was "Say, isn't that tutu a bit too too?"

* * *

On May 1, when London's four-page newspapers were frantically trying to fit in all their big war news headlines, the *News Chronicle* spared a

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The Celebrated PAS DE QUATRE

Courtesy Collection George Chaffee

A Witch Who Would A-Wooing Go

by GEORGE CHAFFEE

Some interesting observations on the Broadway success, "Dark of the Moon."

OUT OF "one of 200-odd versions" of an old folk ballad, Howard Richardson and William Berney have evolved a Broadway success, *Dark of the Moon*, under the Schuberts banner at the 46th Street Theatre. It is their lusty tale of Barbara Allen and the witchboy who for love of her sought to become man.

Billed as "a dramatic legend," "a legend with music," the piece is a skillfully interwoven mixture of straight drama, singing and dancing of a folk nature. As drama it is stark tragedy. By turns fantastical, shocking, humorous, sordid, idealistic, homespun, the eerie idea is powerfully written, convincingly acted, elaborately staged.

Dark of the Moon has been protested as no mirror of our southern folkways. I would not know. But as the protest doubtless concerned sectional morals, not universal folk magic, it is understandable.

However, the locale of the play is largely a geographical accident. Any remote, isolated, old, ignorant and inbred community in the English-speaking world might have been made to serve. The ballad itself is doubtless of English origin. It is not peculiar to our southern mountaineers. New England or Old England, Lancaster County in Pennsylvania or Lancashire in England come instinctively to mind.

The pivotal theme—not, of course, the actual plot as developed—is as old as our stage. It has affinities with *The Late Lancashire Witches* of 1634 and Shadwell's *Lancashire Witches* of 1681 and Fitzball's "legendary drama" of the same name of 1848, and what not else? Shadwell, too, was charged with sacrilege and traducing the fair name of an English county. When this

drama is published the authors might well seize the opportunity, as did he, for a prefatory essay and take us into their confidence on sources and intentions.

Strange as the theme of *Dark of the Moon* may seem, it is not untimely or outmoded. Witchcraft is still in the air. Was there not a recrudescence of diabolism in the 1920's in the wake of World War I? Were not our newspapers several years ago featuring the Pennsylvania hex trials?

Probably only London's Rev. Montague Summers, an authority alike on our English drama and on the history and geography of witchcraft, could properly appraise this remarkable play or confirm what novel and unique contribution it makes to our theater. His critical analysis would weigh more in terms of art than the emotional fulminations of an offended respectability.

As to the dance, *Dark of the Moon* has two episodes: a village folkdance, and the witchgirls dancing by moon-

light in a forest clearing where the witchboy joins in with them. However, one has a sense of dance direction diffused throughout, especially in the scenes of the witches' abode.

There is no dancing troupe as such. Rather, there are actor-dancers and dancer-actors. But the cast has dancers trained and all acquit themselves admirably on both counts, particularly—to mention only the dancers proper—Iris Whitney, Marjorie Belle, Marguerite de Anguera, Jinx Heffelfinger, Peggy Ann Holmes, and Lil Liandre. The witchboy, Richard Hart, is an actor who manages his body with the command of an experienced dancer.

Esther Junger, the well-known dancer, must have steeped herself in the play before ever she approached her task of choreographer. Her compositions register, yet the dancing arises, proceeds and passes as an integral and inevitable segment of a continuous cumulative action that is the whole scene. Fluent, logically patterned, precisely right in its place, and disarmingly spontaneous, the dancing is never merely diverting. It never halts the action but intensifies it and advances the plot, merging into the very structure of the play.

Miss Junger makes the formal, figured folkdance itself dramatically significant. She has no witch-dance in any usual sense but only young and lovely witches dancing alone or by chance together, while really concerned to lure the witchboy back into their coils, and momentarily succeeding. This is subtle work, the more telling for its understatement. It asks authority and a deft technique to efface one's work the better to highlight it.

I find one regrettable flaw in *Dark of the Moon*—a shortcoming common to our stage in general. The magnificent sculptured figure of the witchboy poised on his rocky ledge in silhouette against the stormy sky remains just that. The eagle in him never takes to flight—and he should, certainly at the beginning and end of the play. Here is drama that cries for mechanical flights, for aerial illusion. That is nothing either new or difficult to secure. But our modern stage is earth-bound and poverty-stricken of "machines" in a machine age. Here intimation of flight is not enough. The complete dramatic illusion would have had a powerful impact.

The Souvenir Print

GRAND PAS DE QUATRE / Danced by / (Marie Taglioni, Carlotta Grisi, Fanny Cerrito, Lucile Grahn) / (On stone:) J. Brandard / J. Brandard del & lith. / M. & N. Hanhart lith Printers. - Oblong with curved top; hand-colored; 8 3/4"x11 1/8" high. Frontispiece (or music-title illustration) for Cesare Pagni's score. See centenary article by Dr. Artur Michel on page 10.

ERRATUM: Somehow my Souvenir Print for June received a small and misfortunate "Vittoria" for title. A large and jubilant "V FOR VICTORY" was the intention. Why not write it in under the print?



Young and lovely witches luring the witchboy into their coils . . . Iris Whitney and Marjorie Belle as the dark witch and the fair witch in the dramatic legend with music "Dark of the Moon," a Broadway success choreographed by Esther Junger.

Earl Leaf



Pat Liveright

"Women's Club Meeting" given by Young People's Dance Theatre, South Orange, N. J.

In Studio and College

THE DANCING EDUCATORS OF AMERICA are scheduled to meet on Sunday, July 22, at the Hotel Astor in New York. Starting at 9 a.m., they plan an all-day affair, with Frances Cole, Thomas Cannon, Fred Frobose and Michael Herman presenting a program of children's dances, tap novelties, ballet, and squares and rounds. The DEA's Training School for Dance Teachers is commencing a 2-week summer term on July 16. Classes are limited to 30 participants, so better not wait for the last moment to register.

The conference and normal school of the CHICAGO NATIONAL ASSOCIATION OF DANCING MASTERS will convene August 6 to 18. Faculty and courses will be announced through Association bulletins.

The Ballroom Committee of the DANCING MASTERS OF AMERICA, INC., announce a material course in ballroom work under the direction of its chairman, Ruth I. Byrne, the week of August 6. President Franklyn Oakley is donating use of his studio and the teachers on the program will work without charge, so all the proceeds will go to the DMA.

AIMEE HEPTING, formerly with the ALBERTINA RASCH BALLET and with long experience as teacher of dancing, has just returned from Brazil where she has been serving as Director of Mobile Services for the USO Over-

seas Department in Natal, Brazil. Miss Hepting has been organizing and directing for servicemen on lonely outposts.

Mrs. EVA MATLAGOVA of Tulsa, Okla., left in June for Caracao, Venezuela, to join her daughter dancer, MOUSSIA LARKIMA, and son-in-law, ROMAN JASINSKI, both of Col. Basil's ORIGINAL BALLET RUSSE. Mrs. Matlagova presented her pupils in *A Ballet Fantasy* at the Central High School before leaving and plans to be back in Tulsa in September to reopen her studio.

LEVINOFF closes his children's ballet school in New York City on July 2 until mid-September, leaving for the west, possibly to serve as ballet master and premier danseur at the LOS ANGELES OPERA FESTIVAL and later premiering for the RUSSIAN OPERA CO. in San Francisco. The Children's Ballet Company under his direction appeared in a recital at the New York Times Hall on June 23.

Gleanings from Chicago: GLADYS HIGHT, recently on vacation in California, found herself just as busy as at home, giving lessons to pupils on the coast . . . MARGOT KOCHÉ presented her pupils in Winnetka on May 27 and in Skokie, Ill., on June 2 . . . LOLA MENZELI presented the pupils of her Kankakee School on May 26 . . . DOROTHY DE HOGHTON and her pupils appeared in *Fantasies of 1945-*

Gateway to Danceland in Evanston, Ill., on May 24 and 25, in Wilmette on June 1, and in Maywood on June 17 . . . *Holiday in Danceland* was BROWNIE BROWN's show in the Main-street Theatre, Racine, Wis., June 19, 20 and 21 . . . Mme. JEANETTE NOEL presented *Peter and the Wolf* as part of her pupils' recital on June 15.

The Young People's Dance Theatre of South Orange, N. J., gave an invitation studio recital on the evening of Sunday, June 3, under the guidance of Miss Emilie Sarles, Dance Director and Choreographer. Artistic and civic leaders from surrounding communities, including heads of school systems and officers of women's clubs, attended. The young dancers, whose average age is sixteen, use the various techniques of both the ballet and modern schools, employing for the most part everyday activities for the themes of their dances. Very appropriately, one of their numbers on this occasion was *A Woman's Club Meeting*. For next fall they plan a series of subscription dances for the public.

A joint recital was held at the Barbizon-Plaza Concert Hall on June 1. E. Corene Warren and her pupils appearing on the first half of the program and Julia Cross and her School of the Dance on the second half. Miss Warren teaches in Lakewood, N. J. and Chappaqua, N. Y. Miss Cross is active in New York City, with headquarters at the Dance Players Studio.

The Nina Tinova School of Ballet of Cedarhurst, Long Island, closed for the summer with a Tea Dansant on Sunday afternoon, June 17. 75 students, from the age of 3 up, participated in the ballets danced before parents and friends. Nina Tinova, the ballet school's head, conceived an entertaining little ballet for the conclusion, in which the tots, blindfolded one by one, tried for lucky numbers—six lucky ones winning cartons of cigarettes for their six Daddies on Father's Day.

An Evening of Ballet was presented by George Chaffee and his pupils at the New York Times Hall, evening of June 7. Mr. Chaffee is head of the Ballet Department of the Carlos Dancing Studios and also conducts his own school on the same premises.

From the first few informal words of introduction by Mr. Richard Dhu, before the curtain went up, succinctly telling friends and parents in the audience that "Ballet is the Grand Opera of dance," every participant had reason to be proud. (And that holds for the mothers and friends who helped execute Mr. Chaffee's designs for the grand costumes.)

A feature that added distinction to the concert was Mr. Chaffee's own presence in the numbers with Miss Adelaide Vernon, his assistant teacher, as partner. Half a dozen pupils at unrehearsed bar work, with Mr. Chaffee instructing, opened the dance program with a charming informality. But that was only to disarm us, no doubt. The numbers to follow—although the youngest performers seemed scarcely four—were smooth, polished ballets with stimulating performances on a high level of execution.

The younger pupils held forth at great length and variety in *The Fairy Doll* (music: Josef Bayer, Fr. Burgmueller & Huenten); the older group, with Miss Vernon and Mr. Chaffee, danced in *Vignettes* (Handel), which came before, and again in *Romantic Reverie*, an exquisite *ballet blanc* to music of Chopin, which concluded the evening. All choreography was Mr. Chaffee's, except for little Bobby Long's expertly done American Doll dance which had been composed for him by Ernest Carlos. Miss Agnes Kun accompanied on the piano. The evening was a sheer delight from beginning to end, and must have left with the parents and friends considerable esteem for dance teachers.

The Experimental Theatre of the University of Texas presented Arnold Sundgaard's dance-drama, *The Great Campaign*. The playwright has been experimenting with a "newer type" of theater. "The theater can and should use symbolisms which the radio and moving pictures cannot," he believes. "I mean by this, poetry in the sense of the whole conception of a person's actions, rather than the mere verse

forms." Freer forms of the dance and poetry will characterize the theater of the future he predicts.

The Rainbow-Etienne-Charisse Studios of Hollywood featured over 200 of their students in a stage revue, *Parade of Talent*, at the Wilshire Ebell Theatre on June 1.

At the recital (June 2) given by students of Mary Vandas in Chicago, a jitterbug number, conceived and costumed by pupils, proved one of the most successful on the program. Charles Glass and Rosemary Scimeca danced; costumes were by Elizabeth Fawkes. A balletic Strauss suite was the concluding number of a well-done program.

The series of one-week material courses at JACK STANLY'S SCHOOL OF THE DANCE, continuing throughout the summer, should be a boon to teachers and students making short flying trips to New York City these days.

Canadian Troop Show

(continued from page 13)

credit and call for a thorough purge, along with other abuses of too-youthful performers and inefficiency all around. There are obviously both good and bad troop shows.

In the Sun Life auditorium all was active and systematic during our visit. Extensive packing and storing indicated a possibly early departure, and a full

four months' supply was on hand for a two-hour show which is likely to perform daily. Plans were being made to cover any eventuality, and sections of the program were in regular rehearsal, with full realization of what is required in discipline and coordination. A welcome absence of selfish and egoistical motives could be noted, and every one appeared interested and keen about his work. No loose ends were evident in the performance either, which is streamlined from start to finish. It is not merely a variety show, for it has definite continuity. Both costuming and scenery are excellent, and the well-paced action furnishes a pleasant variety of effect. A precision line numbers about eight, and there are separate vocal and dramatic departments.

As in the Jooss Ballet, two pianos are used for the musical end, except that a one-man percussion ensemble is thrown in for good measure. The flavor is distinctively Canadian, which would likely offset any reproach that bringing ensembles of this nature to Europe was "carrying coals to Newcastle." There is a breezy echo of Peel and St. Catherine Streets in Montreal projected across the footlights.

First stop when Canada is left behind will be England, but from then on it is something of a mystery just where the shows may go, and when. The tour will take place during this summer, to last about four months. It will include visits to most sectors where Canadian troops are stationed in the northern European area. The itinerary should cover the British Isles, Holland, sections of Germany, and perhaps points in Belgium, France and elsewhere. Major N. R. Southwood of the Canadian Army is the Conducting Officer, and will act as liason between the Civilian Concert Parties and the "brass hats." As the whole affair is in the hands of the military, the actual schedule depends on local conditions, and the subject of dates and places still comes under the heading of troop movements, which must remain secret.



Walter E. Owen

Young dancer-choreographer Patricia Casey is a veteran of more than 50 USO programs, most of them hospital units. Patricia began lessons when she was six with Mordkin. An all-around American girl, she's an expert horse-woman, sailing enthusiast, active member of the N. Y. Junior Figure Skating Club . . . and was featured in war-benefit skating exhibitions. Her ballet debut this spring in Fedorova's recital received praise from critics.



Dance Goes to a

ONE OF THE MOST important activities of the dance school is the annual recital. It is interesting for the parents and friends, good business (and a lot of work) for the teacher, and it is an important experience for the pupil. Even if the student

has no intention of having a theatrical career the routine of planning, rehearsing and presenting a finished piece of work, and the poise acquired by appearing in public are valuable. Psychologically, it is good for the young person to feel his work is im-

portant enough for public attention. And the participation is in itself enjoyable and adds to the sum total of a pleasant childhood. Of course for the student with theatrical aspirations the recital is a necessary part of the training.



a School Recital

There is more to a recital than meets the eye at the actual performance. *Dance Magazine* photographed various stages in the construction of the annual recital of Edna Lucile Baum of Chicago. This may be Miss Baum's last recital for some years since

she is branching out into another field in dance teaching. She is a specialist in children's work and is particularly known for the cleverness of her ideas. This year Miss Baum's recital was in the form of *Scenes from Russian Fairy Tales*. These included *Kikimora* and

The White Cat, *The Swan Princess*, *Village Festivities* and a divertissement.

The show started with a number of ideas in the mind of the producer. Music was chosen; then Miss Baum proceeded to compose the dances. In

(continued on page 44)

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Nora Kaye, Alicia Markova, Annabelle Lyon, Irina Baronova in "Pas de Quatre" revival, 1941.

Pas de Quatre

(continued from page 12)

launched a brilliant solo by Lucile Grahn. It gave way to a twosome *pas* by Cerrito and Grisi and reached its apex in a solo by Taglioni.

Then came the quick movement with the variations. Lucile Grahn opened the movement, fascinating the eye with delicate half-turn jumps on toe. She was answered by Carlotta Grisi with jumps of an equal number which, through their linking with very vivacious, tiny steps, took on a prickling, effervescent quality; "her feet seemed multiplied by a thousand." After Grisi's piquant, coquettish variation, the audience was surprised by a brief, very expressive dance featuring Taglioni and Grahn. This romantic intermezzo was intercepted at a swoop by Cerrito with a series of her famous revolving bounds which obviously seized the public almost bodily and precipitated a downpour of flowers. Cerrito seemed at first totally bewildered, then gathered up the flowers with a waggish, droll grace. Taglioni assisted her and with an amiable, congratulatory gesture offered her a wreath. When finally, after Taglioni's variation, Cerrito on her part bestowed upon Taglioni a crown of white roses, "the storm of applause mounted to a furore."

The press, too, strove to outdo each other in laudations. The critics praised "the dignity, the repose and exquisite grace which characterize Taglioni"; she "displayed all her commanding manner relying on that advancing step of which we believe she was the inventor, and astonishing by some of her bounds." One of the reviews drew the contrast of the three other dancers with these words: "Lucile Grahn distinguished herself by the lightness, precision and finish of her movements; Grisi took part in the contest with her refinement and delicacy; and the more impetuous, emphatic style of Cerrito set itself off from all this with the utmost clarity." "The whole long *pas* was danced to a running sound of applause, which, after each variation, swelled to a perfect hurricane." But this expression of universal admiration was, as several critics emphasized, equally distributed.

With an amusing turn of phrase, the critic of the *Times* formulated his recognition of the creator and director of the *Grand Pas*, while simultaneously turning the searchlight on Perrot's machinations during the performance: "Perrot, the inventor of this wonderful *pas*, conducted it at the wing, and might be seen from the left side of the house. The exertions of the *dansesuses* were certainly equalled by his own. He beat time, he fumed, he fidgeted in an

agony of zeal; the weight of his own work being heavy to bear."

Not only Lumley but all London prided itself on the *pas de quatre*. Lumley himself extolled it as "the culminating point in the History of the Ballet in England." The newspapers celebrated it as "an event unparalleled in theatrical annals" or "the greatest Terpsichorean exhibition that ever was known in Europe." The press of the continent too cheered the *Quatuor* as "a spectacle unheard-of in choreographic records."

The overwhelming applause remained faithful to the little, sensational dance-work during its three succeeding performances. The "unprecedented combination of the greatest stars of the ballet in the world" lured the Queen and Prince Albert with a great retinue into the theater on the third evening (not, as has been generally accepted, on the first). The success-series had to be brought to a halt because Carlotta Grisi left London; she was scheduled to dance *Giselle* in Paris on July 25th.

It remains an open question whether Perrot too, had he been seriously called upon for an opinion on the work, would have replied it was one of his masterpieces. Perhaps one may assume that he had higher regard for others of his ballets. He had produced the *pas* by the sweat of his brow, less concerned with the creation of a great artistic work than with the problem of satisfying each of the four dancers without giving offense to any of the others. It was thus essentially a product of his exceptional tact and artistic flexibility; buttressed, indeed, by his unique ingenuity and art of composition.

After a triumph of such proportions, Lumley can certainly not be reproached for wishing to see every year a new *pas d'ensemble* of the great *dansesuses* who were engaged at his theater for the season. Hence it was that, during each of the three seasons 1846, 1847 and 1848, Perrot contrived a new *pas* of this type.

In the spring of 1846, he brought to fruition the project that he had been compelled to drop five years earlier; he fashioned a ballet out of the story of the Trojan shepherd Paris, to whom Mercury transmitted the request of the gods to judge which of the three goddesses, Juno, Pallas or Venus, deserved the prize for beauty.



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The roles of the three goddesses were taken by Marie Taglioni, Lucile Grahn and Fanny Cerrito. Arthur Saint-Léon was the Trojan referee and Mercury was danced by Perrot himself. The tension between the dances of the three protagonists was heightened due to their having been separated from each other by other scenes and dances.

The third *pas d'ensemble* of this sort was offered by Perrot during the next season. It was the divertissement *Les Eléments*. In it the young Italian, Carolina Rosati, who had but shortly before made her first bow to the Londoners, confirmed her newly-acquired fame. She revealed herself, according to the critics' pronouncement, to be a perfect match for her two great rivals, Grisi and Cerrito. Along with the new *pas*, Perrot presented again the *Pas de Quatre* (on two occasions) and the *Pas des Déeses* (*Le Jugement de Paris*). In both works, Carolina Rosati stepped into the parts vacated by Lucile Grahn. Marie Taglioni had come to London for a few performances to bid farewell forever to the English public. She could not have found a more worthy frame for her last appearances.

The year after, Jules Perrot in his turn took leave of the London public. He repeated both new *grands pas* of the two preceding seasons and to these, added a last ballet divertissement for four celebrities of the dance, *Les Quatre Saisons*. Carlotta Grisi represented Summer; Fanny Cerrito, Spring; and Carolina Rosati, Autumn. As a fourth dancer, was seen, in place of the great, elder Taglioni, her seventeen-year-old niece Marie, who had made her debut in London the year previously. A series of group dances was climaxed by the *Grand Pas des quatre saisons*. At first they danced singly and at the conclusion, united into an ensemble.

The critics' descriptions of these dances and their characterizations of the *danseuses* do not tell us anything new. It appears that the principle of the *pas d'ensemble* of the soloists had exhausted itself. The charm of the new had faded, and the greater charm which had cast its spell over the first *pas* of this kind, the charm of the consonance of the great personalities was something too rare and tender to be susceptible of frequent repetition. The

following decades witnessed only sporadic attempts to revive the *pas* of the "queens" of the dance, mostly within the framework of a divertissement. They reflected but wanly the golden era of ballet art.

An isolated production of the earliest and most famous of these *pas*, the *Pas de Quatre*, could be chronicled outside of London: in La Scala, Milan. Unfortunately, this writer has found but a single notice respecting the event. According to an account in the *Revue et Gazette Musicale de Paris*, the *pas* was given in February or March, 1846, by "mesdemoiselles Taglioni, Fuoco, Gallati et Wendt." Who took charge of the presentation, was not mentioned.

At that time, Perrot was not in Milan. It is to be presumed that Marie Taglioni herself rehearsed the three young ballerinas, selected by her for the performance. Their names, with the exception of Sofia Fuoco, are incorrectly spelled, from which it can be inferred that the periodical received the news orally—possibly from Léon Pillet, manager of the Paris Opera; he was sojourning in Milan at the time of the performance and there engaged Sofia Fuoco for his theater. "Gallati" might be a writing error for Galetti. The dancer in question would then be Carolina Rosati, who had won fame in Italy under her maiden name of Galetti. She was married for a few

*Mon cher Monsieur
Lumley, Voici ce que vous
pouvez annoncer pour l'été
prochain:
1- Pas de trois, Tirolaise
2- Pas de deux de la Bayadère
dans lequel j'y mettrai ma
Variation de pas de quatre
(du pas Minuet bien entendu)
3- pas de trois de la Sylphide
4- La Mazurka de la Gitana
5- La Chasse du pas de
Diane.
J'espère que vous êtes content
et que vous admirez mon
ouvrage. Mes amitiés. Amicalement
Marie Taglioni
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Marie Taglioni mentions in this letter to Benjamin Lumley her variation from "Pas de Quatre."

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years to the dancer, Francesco Rosati, and as Carolina Rosati soon arrived in London where she replaced Lucile Grahn in the revival of the *Pas de Quatre* of 1847. Finally "Wendt" can only be Carolina Vente, a young student of Carlo Blasis; this was her first season as prima ballerina at La Scala. Apropos of the performance, the report had only this to say: "*Le pas a réussi, et Mlle. Taglioni encore plus que le pas.*" (The *pas* was a success, and Mlle. Taglioni still more than the *pas*.)

Occasionally Marie Taglioni incorporated her variation from the second part of the *Quatuor* into her own programs. After her departure from the stage, the *Pas de Quatre*, like the *Belle au Bois Dormant* of fairy-tale and ballet fame, lay hidden from the world for almost a hundred years. But it never entirely disappeared from the thoughts of the balletophiles. The magic mirror of the celebrated lithograph by Alfred Ed. Chalon held it up to the eyes of posterity again and again. Here was caught one of the most characteristic moments of the *pas* — probably the closing group of the slow movement; and what was more, Chalon's unfailing hand recaptured with portrait-like fidelity the attitudes and faces of the four stars.

Whoever wished to learn more of the life, the movement-character of that dance, went to John Brandard's music-sheet lithograph (a reproduction of which appears as a souvenir print elsewhere in this magazine.) Finally there was that felicitous outline drawing of a third scene of the *pas*, published by Coke Smyth in the *Illustrated London News* of July 19, 1845.

In our own day, at last, the Sleeping Beauty was once more brought to new life. Her Prince Charming was Anton

Dolin, the renowned dancer and choreographer. At his and Poppoea Vanda's instigation, according to the program notes of the revival, a group of London expert researchers set out to recover as many documents as possible concerning this ballet. Pugn's original music was unearthed in the British Museum Library by Cyril W. Beaumont; it was transcribed by Leighton Lucas and orchestrated by Paul Bowles. On this foundation and other contemporary documents Anton Dolin constructed his version of Jules Perrot's creation. The costumes were designed after Chalon's lithograph. It was an exciting first view when on the 16th of February, 1941, the curtain rose on the premiere of the revival by Ballet Theatre and the New York audience beheld the four dancers in exactly the same grouping as Chalon had once portrayed them in London.

Dolin's modern paraphrase of the old *grand pas* held firm in the repertoire of Ballet Theatre up into this spring season, with a cast that changed with the ballerinas who were available. The most impressive cast was probably that seen behind the footlights of the Forty-Fourth Street Theatre, New York, on November 28th, 1941, when Taglioni was personified by Alicia Markova, ~~Grahn~~ by Irina Baronova, Grisi by Nora Kaye, and Cerrito by Anabella Lyon. To give voice to a present-day critic, one could read in the *New York Times* about Alicia Markova: "When she finishes her effortless variation, with the turn of its final phrase rounded off meticulously to the fraction of a beat, it is no wonder that the house bursts into applause almost as an automatic reaction."

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Loose Leaves

(continued from page 15)

her experiments and deserves a chance at it.

Added inducement to a prospective "angel" is the fact that Antony Tudor, after seeing her films, has agreed to collaborate with her in future experiments.

* * *

Instead of the ballet-master's traditional stick, Mlle. Chamie uses a cigarette which may or may not be lit. In the concentration and absorption of their work, teacher and students seem completely oblivious to their surroundings, to callers who enter or depart, visitors who chat and laugh, coffee that percolates or tea that simmers, telephones that ring, a faucet that leaks, a snoozer in a chair or a bather under a shower.

At the piano sits the irrepressible Charles Magnan, pianist, composer, choreographer in his own right, smoking a cigarette and playing with all the uninhibited joy and gusto of the true pianotomane, occasionally expressing definite views on some music she wants but he doesn't like.

* * *

There's so little middle ground about ballet. You either love or hate it. There are balletomaniaes who follow the companies around the country on tour. Some cook the toe shoes of beauteous ballerinas, serve with elegant sauces and eat. Others, like *Le Petit Fleur*, alias Mayor La Guardia, proudly proclaim their dislike for ballet. Some invest millions in new companies or dancers. We know others who wouldn't disburse a plugged nickel to see Svetlova do 2,000 *fouettés*, watch Eglevsky perform an *entrechat-cent* or see Jean Guelis leap over the moon.

Frank Marcus, one of the top publicity agents in show business, who is presently handling a touring ballet group, tries to maintain his sanity and avoid becoming a fanatic, pro or con, but sometimes it's difficult.

There are seven dancers in the company he serves. Each demands top billing, threatening bloody murder unless they get it. What Frank wants quick is an invention of rotating or revolving type so all seven can get concurrent top billing.

After long conferences lasting well

into the night, everyone leaves happy. The dancers are kissing and killing him with kindness, he says, but next morning they are getting him out of bed to tell him their minds are changed and it starts all over again.

"And it's not only the Russians, either!" he says.

* * *

Thumbnail Interviews

"Modern dance technique develops

the upper part of the dancer's body, neglected by ballet technique. Our ballet girls are underdeveloped from the waist up."—*Chester Halc.*

"There will always be wars and rumors of war but let us remember that there is always the Battle for Beauty."—*Ruth St. Denis.*

"Ballet is immoral and so are all forms of music which need interpretation by hot-blooded beauties in flesh."

(continued on page 49)

SALUTE TO THE DANCE TEACHER

You, the dance teacher, have done a job that America may well be proud of. You have done a job . . . despite shortages . . . despite wartime handicaps of all kinds.

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Capezio salutes you for the job you have done and for the job we know you will keep right on doing. We pledge ourselves to continue cooperating with you in every way possible and hope that the day is not far off when we can resume the customary pre-war Capezio service.



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Sergeant Ernest Ruggieri has been putting on dance shows for his company somewhere in Italy.

Dance at the Fronts

(continued from page 19)

past year. When the Foxhole Ballet presented their show in March, they were enthusiastically received. The show of three ballets and several solo numbers runs about eighty minutes.

Ernie tells us that Nijinsky's daughter Kyra, who has survived three Nazi imprisonments, is holding ballet classes for the WAC's in Florence.

The Entertainment Production Unit, headed by former actor-now major Melvyn Douglas, has ten shows on the road in the India, Burma and China Theaters, staged and produced by its own soldier personnel. Shows play in forward combat areas and the unit does some hard traveling in the jungle and monsoon country.

Chaplains, special service officers, commanding officers of hospitals and others who know what morale means in fighting a war, long ago put an enthusiastic O.K. on the Entertainment Production Unit's work. Major Douglas set up the organization in September 1944. Morale was obviously low then, and combat jitters weren't the reason. Combat troops go through incredible days in north Burma, but most of the troops stationed in the India Burma and China Theaters are doing a supply job in mosquito-ridden,

hot, sticky country or in dry, broiling, desert wastes. Movies helped, special services helped, occasional USO shows helped, but all of them together couldn't cover the whole territory. Entertainment produced by and for soldiers stationed in the Theaters offered the best solution.

There was plenty of talent among American troops in China, Burma and India. Major Douglas interviewed, auditioned, talked with hundreds of men, followed through on any tips they gave him which sounded promising. He arranged with the Red Cross to borrow Kate D. Lawson, who helped put over the *Hump Happy* show in the Province of Assam and who before coming overseas had spent years on the stage and screen. Other veterans of show business were soon active in EPU. S Sgt. Marion Grimes, who has been in vaudeville and stock companies for over



American Red Cross-enlisted men's club dance group in Italy in a Ballet for Valentine's Day.

18 years, took over as director and was available for acting parts also. Helping him were Sgt. Jack Sydow and Cpl. Buddy Lewis, both seasoned directors and writers with experience back home. Cpl. Rocque Dominick, who used to work for Charlie Barnet, Bob Chester, Mark Warnow and others, became the musical director. Sgt. Hal Belfour, formerly a dance director for Warner Brothers, took over everything pertaining to dance routines. Occasionally the EPU, always with its eye on morale, signs up pretty girls. May Carter, whose home is in England, is the only girl with it now, but she helps considerably.

All personnel share the life that its fellow patrons put up with. They live in tents and *bashas* when on the road, they stand in line for Army chow, they get as close to the front lines as commanding officers will permit. But they get results, and lots of the EPU

personnel are going to carry on just as successfully when they go home.

Until that homeward trek begins, however, Major Douglas and the men have lots of important work mapped out. They are already cooperating with the Army's Information and Education program in bringing the troops a variety of dramatized orientation subjects. And when hostilities cease and there are the inevitable delays in getting men home, the EPU will be on hand presenting live, modern entertainment to the men waiting for that troopship bound for the States.

Somewhere in the Pacific Marine Private John J. Juvenileau from Toledo, Ohio, has assumed duties in the athletic and morale office of a Marine regiment. Juvenileau, formerly a night-spot entertainer, is an accomplished acrobat and hand-balancer and an exponent of the ballet. Hand balancing is his bid to fame. Son of the late John Juvenileau, acrobat and showman, he says,

"I am one of four men in the world who can execute the most difficult of all hand balancing feats, the back *planch*. (One of the others is a Jap so after the war there will be only three of us.) The *planch* is done from a hand stand. The back is arched as in a back bend but the lower body is straightened when parallel with the platform. It sounds impossible and may defy the laws of gravity, but it can be done."

Prior to his embarkation for overseas duty, Juvenileau was retained as in-

Corporal Donald Saddler, dancing before U. S. Troops in Alaska, was member of Ballet Theatre.



structor and member of the swimming team of the Marine Corps Base at San Diego, California. Before that, Juveneau was popular in Toledo night clubs as the "Spook," a name tagged to him because of his uncanny sleight-of-handiness. His card tricks are as popular with the fellows as his acrobatic feats. Juveneau's present work is to ferret out talent and arrange shows to entertain men of the Third Marines.

Juveneau's two little girls study dancing back home in Toledo. Jade and Jill, age five and three respectively, are getting an early start toward ballet careers. Private Juveneau hopes to return to a dancing school of his own at the close of the war, and "lots of hunting and fishing."

Jose Castro, now in the Philippines, was a prominent Spanish Dancer in Chicago. He writes us:

"I was with the 604th Medical Clearing Co. and landed in Milney Bay, New Guinea. Soon we were moved to an island which was a staging area for the Hollandia invasion. . . I carried a pair of castanets with me, but was so busy I never got to use them or practice. . . .

"In New Britain I had some time to inquire into the dances of the region. The chief native dances are *The Dance to the Sun* and the *Spring Mating Dance*. The former is done at the end of the rainy season and the movements express worship and humility. It is danced by a group of ten and the accompaniment is a drum called a Kundu.

"The *Mating Dance* represents a male bird courting a mate and vice versa. The costumes are made of banana leaves, razor grass and hemp. They make the dancers resemble huge birds. I tried on a costume and tried to dance in it, but almost suffocated. The natives, however, thought I was pretty good and were sure I was a big bird in some previous reincarnation to be able to understand the movements.

"I often go through my own dances in my mind not to forget them. I also try the native dances in my mind and do the drum beats on my mess gear—when I am alone of course, otherwise my fellow soldiers would think I was section 8 material.

"Here in the Philippines I have learned two dances. They are the *Carinosa* and the *Planting Rice Dance*. The *Carinosa* is performed by one

couple or more. It dates to the days of the Spanish dominion and shows Spanish influence in the arm movements and the music. It is a native courtship dance. The costume for the woman has a blouse made of a fabric woven of pineapple fibre, embroidered and starched. The skirt is Empress Josephine style with a long train attached to the right side of the waist showing a lace petticoat. The shoes are of carved wood. (I was fortunate in getting a pair of these shoes from a boy named Napoleon.) The people were gracious and most flattered when I indicated I wanted to learn the dance. I taught them tangos and a rumba in exchange.

"The other Philippine dance I learned is the *Planting Rice Dance* which shows the plowing of the field, the harvesting of the crop and the threshing of the grain. It is done by four or more couples. The costumes are like those of the *Carinosa*, but less elaborate. The man's costume is almost a slack suit. By the way in the *Carinosa* the man uses a handkerchief and the woman a fan.

"Other dances are *Pantomime* and the *Cararoche*. The latter is like the Spanish *Jota* minus the castanets."

Major Leroy M. Glodell, assigned as professor of military engineering and communications of the U. S. Military Mission to Bolivia, writes: "Here in the great tropical forests of Bolivia are woods practically unheard of in Europe or North America and my hands are itching to turn out some castanets made of these woods." Putting together the fact that the Major was pre-war manufacturer of the El Rey Castanets up in Providence, R. I., and the costliness of the rare ebony used for castanets, we begin to see the postwar price of castanets dropping down, down, down.

From ballet to medicine is the record of globe-trotting Gennady Platoff, formerly of the Russian American Ballet. After following in the dancing steps of his uncles Boris and Ivan Novikoff, graduates of the Petrograd Russian Imperial Ballet School, who have danced before most of Europe's crowned heads, young Platoff was finally settled in Boston in 1936. He was attending the College of Liberal Arts at Boston University when he was

inducted into the U. S. Army in 1942. At the World's Fair he was premier dancer of the ballet which was awarded a silver trophy for its top performance; today Platoff is studying at the Boston University School of Medicine under the ASTP. With his wide ballet experience, an exceptional opportunity lies ahead of him in coping with certain physical problems of the disabled veteran.

News and Cues

(continued from page 21)

. . . ELSA FINDLEY did same for REPUBLIC's latest, *An Angel Comes to Brooklyn*. . . JIMMY DURANTE turns dancer for the first time in his 35-year-career as entertainer in M-G-M's film *Two Sisters from Boston*—JACK DONOHUE coached The Schnozzle.

Performances of *Hats off to Ice* at the Center Theater have gone beyond the 450-mark . . . SONIA HENIE, skating queen, arrived in Paris on May 26 for a six-week USO-Camp Show engagement.

Once featured dancer with the swoonbands, GERTRUDE RIEFER, is the most traveled USO-Camp Shows' trouper, having covered 170,000 miles of battle area in three action-packed years. "Work with the USO-Camp Shows and see the world," is no understatement for Miss Riefer whose glimpses include England, France, Luxembourg, Germany, Persia, Egypt, Australia, New Zealand, Newfoundland, Bermuda and Panama.

To the many friends and admirers of the late MIKHAIL MORDKIN, Mr. Rudolf Orthwine of this magazine, who was one of his closest friends, announces a Requiem Mass to be held for Mr. Mordkin at 12:30 p.m. on July 15, at the RUSSIAN ORTHODOX CHURCH at 121st Street and Madison Avenue.

A noteworthy number of today's successful dancers can point to the MORDKIN BALLET as their start on the road to fame and fortune. And it was through the celebrated teacher-dancer-choreographer and Rudolf Orthwine that BALLET THEATRE came to life in 1939. Surviving the late well-known dance figure are his wife, MRS. MORDKIN, who is carrying on with his school, and son, MICHAEL, now a staff sergeant with the U. S. Army.

(continued on page 50)

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Ballet for the Boys

(continued from page 8)

to lonely primitive outposts, the Foxhole Ballet has nevertheless carried out its heavy schedule without any major mishaps. At Easter, grateful Army officials granted the dancers an unheard-of luxury—a week of rest on the beautiful island of Capri, a haven usually reserved for combat pilots suffering from battle fatigue.

Civilian audiences will have an opportunity to sample GI dance entertainment next season when the Foxhole Ballet will tour this country under the auspices of Columbia Concerts.

The Foxhole Ballet is not yet a year old, but Gino Baldini, progressive director of the concert division of USO Camp Shows, has been sending classical dancers overseas ever since the first units left this country.

Rosa Rolland was perhaps the first to go. After dancing her way through the camps of this country, Rosa began a series of overseas excursions which have taken her from the islands of the Caribbean through South and Central America and across to England and France. She was in Normandy last summer, a few weeks after the landing of the first invasion troops.

A former soloist at the Metropolitan, Miss Rolland has included in her GI repertoire such severely classical items as the ballerina's variation from *The Nutcracker* and the variation of the Lilac Fairy from *Princess Aurora*. In these numbers she was coached by Mme. Vera Nemtchinova. Far from finding such dances "highbrow" or "arty," the soldiers loved them best of all the numbers she presented. In the delicate and unearthly quality of the classical ballet they found an ideal escape from the grim realities of war.

As the only dancer in a group of concert singers and instrumentalists, Rosa often had to appear under conditions which would have stumped a less seasoned trouper. Occasionally theaters were available, but more often a stage was created by placing two huge tank-carrier trucks side by side. When not even trucks were at hand, a folding floor was unrolled and spread out on the ground to form an impromptu stage.

Travelling across Normandy close

DANCE

behind the advancing troops. Rosa suffered a small personal tragedy in the loss of two cherished tarleton tutus which bounced lightly out of the back of a truck and were never found again! In spite of this disaster, she was forced to cancel an appearance only once, when a combination of mud and rain swamped the dancing floor and nearly dissolved her ballet slippers.

Eric Victor can hardly be called a ballet dancer, but he is definitely a concert artist of first-rate calibre. With his own highly original type of dance satire he kept GI audiences amused and entertained last winter during a six-months tour of the European Theatre of Operations.

There are others, too: Margaret Sharp of *The Great Waltz* and other Broadway shows, who recently returned from the Pacific, Rita Holzer of the Metropolitan Opera, who has been dancing in England and France and may be in Belgium or Germany by now.

Even outside of the strictly concert units, dancers of classical education and background are to be found. Therese Rudolph, who has danced everywhere from Guatemala to Greenland to Belgium, began her career at the Chicago Opera under Laurent Novikoff. Harriette Henning, who has visited Africa and Iceland, was a member of Balanchine's American Ballet before she turned her talents towards Broadway.

Special Service Officers of the Army used to be skeptical about ballet dancers. They were afraid that battle-hardened veterans would demand something more earthy and realistic in the line of entertainment. When they tentatively tried out a few individuals, their success was so pronounced that a complete ballet unit was requested. Now the enthusiastic reception of the Foxhole Ballet everywhere has opened the eyes of the skeptics. Perhaps the gallant efforts of the "soldiers in tutus" have even helped to create a new audience for ballet in our post-war world. As one soldier, writing to Edwin Denby of the *New York Herald-Tribune*, expressed it: "... Even those who had never seen ballet before marvelled at the craftsmanship, and all were pleased, surprised and anxious for more. It certainly demands an encore and I hope the USO will send us more of the same."

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Havana-Madrid

(continued from page 16)

The ground glass formula is a trade secret invented by a Frenchman, a relative of M. Pacaud, and is used by no other dancers. It covers the bodies completely, including the ears, nostrils, palms of the hands and well into the hair roots. It is, he says, non-poisonous.

Thus Angel Lopez, genial boniface of the night world, adds to his list of "firsts" two more names to the galaxy of dance teams. Others who got their first breaks from Lopez and have gone on to lofty pinnacles include: Antonio and Rosario, the "Kids from Seville"; Pilar Lopez, younger sister of Argentinita; Carmen Amaya and her sisters; Sergio Orta, the famous Cuban dance director; Trio Mextecos, finest of the typical Mexican dancers; and Estella and Papo, described as the greatest rumba team in Cuba who brought their own bongo players here and introduced the "nanigo," a voodoo ritual dance, or dance to an offbeat rhythm.

Rhumba enthusiasts credit Sr. Lopez with the greatest single contribution to the popularity of rhumba in America. He introduced so many great rhumba teams, and for years kept Saturday afternoon rhumba sessions going at the Havana-Madrid, until the dance "caught on" in American popular favor.

E. L.

West Coast News

(continued from 'page 17)

cluttered with flowers, papers, paint brushes, easels and pictures. Really looked like something where work is accomplished. We talked of everything from the theater to the ancient Greeks and what a fund of knowledge this versatile lady has at her command! Angna is busy rewriting *Silly Girl* for the screen and her other chores at the studio are to give original ideas for pictures, sets and dances.

Saw Lilian Harvey float through the role of a ghost with a sense of humor in *Blithe Spirit*. Her training as a dancer certainly is an advantage in this one where an airy *glissade* is required with each line that she speaks. Renie Riano burlesqued the part of the eccentric medium and peppered the characterization with a take-off on Oriental



Constantine

Nijinska and Belita; Clarissa, dancing firebrand; Vera-Ellen is new; Ann Miller rehearsing.

arm movements. Lilian is on her way to Europe with a USO version of the same play.

Went to the press preview of *Wonder Man* at the Samuel Goldwyn Studios. Danny Kaye is funny in a dual role, but it is newcomer Vera-Ellen who shines brightest in this opus. Her dancing is top drawer stuff. She does a hilarious Bali-Boogie with Danny Kaye that should make the dance purists raise their hands in horror, but hold themselves to keep from laughing at their antics. I met Vera-Ellen later and we had a wonderful time taking action pictures of her tapping, ballet and acrobatics.

Double dated with Belita, Bob Specht and Gloria Sherwood. After dinner Bob left us to skate his numbers in Ice Capades. We went in for another look at the show. Bob practically knocked himself out trying to do a good performance for us and took some good-natured ribbing on the results. He is a marvelous skater and Monogram has signed him to skate, dance and act in Belita's new picture *Golden Girl*. Then on to The Players where Alan Curtis joined us to tell some silly gags that had us in stitches. Last stop was Dave's Blue Room for a midnight snack and a chat with my

old school-chum partner-in-pranks John Garfield who stopped by for a while.

London Letter

(continued from page 24)

double column heading to announce "We are becoming a nation of dancers" and went on to reveal that last year 35,000,000 admissions to dance halls were paid, each costing an average of half a dollar. Many girls (and men) spend all their leisure time in dance halls and the managers take the boom seriously enough to equip nurseries where mothers can leave their babies with trained attendants while they dance. Also on May 1, the *Evening Star* gave a centre-page spread with pictures to report the finals of its Amateur Ballroom Championship at the Albert Hall. The championship was won by Miss Eva Lawless, a girl who could not walk until she was 14, and Mr. Fred Morrison, who had never been to a dance before the war! The professional championship went to Charles Thiebault and Doreen Beahan and the proceeds aided the Red Cross by a total of £2,500.

Chalif

(continued from page 20)

The first dances were national or folk, but there are among the one thousand numbers solos and group dances of every type and many levels of difficulty—and they are all set to first-rate music. The use of good music

for both classroom exercises and dances was no small part of the attractiveness of the Chalif work. He says, "Music gives grace to the mind."

Although he has arranged hundreds of dances and could probably throw together a number in a few minutes, he is very painstaking about every dance he publishes. Each one has hours of careful work behind it. First the dance is thought out mentally, that is Chalif mulls over the idea, thinks out the form and decides on the music. Then he gets together with a pianist and a secretary, Chalif works out the steps and the secretary takes notes. They are later transcribed in clear easy-to-teach language.

Chalif is well aware of the difficulties of learning dance movements from the printed page and he advises teachers to *study* the notes, not *read* them. He has seen many of his dances taught and produced and finds that usually the dance comes off as the composer intended.

Chalif has also written five text books which contain the fundamentals of his work. They have been translated into a number of languages, Volume I having been translated even into Japanese. Although he had some language difficulties in first writing his books because he thought in Russian, his complete works have been bought by the Moscow International-nya Kneega with intentions to translate into Russian!

The American College at Constantinople also has a great deal of the Chalif material. One of the students to become interested and influenced by

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it was a young Greek girl whose father was in the diplomatic service. Later this girl went back to Greece, married, and brought up a dancer daughter whose early training was from Chalif books. The dancer is the well known Patula Kanuta.

After forty years Louis H. Chalif is still looking ahead. He thinks that with mechanical improvements in the methods of projecting movies, the cinema may well be a means of helping to teach the dance.

Although his greatest contribution is to the dance teacher Chalif has been active in production starting with Irene Lewisohn's Neighborhood Playhouse and most recently doing the dances for the spectacular pageant *Romance of a People*, in which Frances Chalif danced the role of Miriam. Daughter Frances is one of the principal teachers at the school, whose international reputation is still growing. Orders for dances come from remote places and a group of girls from Iceland are currently among the students in the New York school.

The Chalif contribution to America is more than in the dance and physical education fields. Son Edward L. Chalif is a captain in Patton's army. Lt. Amos L. Chalif has been in India for 27 months and T/Sergeant Sony L. Chalif was recently honorably discharged from the Air Corps.

Louis H. Chalif illustrates a step from his Russian Dance, a favorite with male ballet students in the country's dancing schools.



Supt. of Chicago Schools, Dr. Wm. A. Johnson, favors lessons in social dancing from professional dance teachers: these 8th graders of William Penn school being taught by Elisa Stigler.

To a School Recital

(continued from page 31)

picture No. 1 she was first setting a group number for *The Swan Princess*, and in No. 2 she was working with Joyce Bishop on her solo. Picture No. 3 shows the dance of the Tartar Maidens being rehearsed.

But setting the dances is not all. A date must be set, a theater rented, tickets distributed for sale and announcements sent out. When it is time to think of costuming, the shoe and fabric concerns are of invaluable assistance. In picture No. 4 Nathalie Piet and her mother get help in selecting the right materials at Maharam's and Miriam Wright and Dorothea Samoraj choose hat shapes in the same shop (No. 5), while similar scenes are taking place at Dazian's store. Miss Baum consulted with Mr. Keller of Capezio's about most suitable and available shoes (No. 6—and of course this magazine's poster just happened to be on the counter). Mrs. Keller was most helpful in getting the girls correctly fitted for toe shoes and showing them how to break them in properly (No. 7). And for mail order convenience teachers had Baum's *Blue Book* to refer to for everything from "A" to "Izzard."

There is more to dancing than doing a dance, and in picture 8 Gay Bishop is learning to take a bow correctly and graciously.

A great deal of rehearsal time is necessarily spent waiting for one's turn and changing clothes in the dressing room. In picture 9 Barbara McMurray was snatched getting a quick lunch or at least a bite of apple. The dressing room is busy and gay in No. 10, with new costumes hanging around and much fitting going on.

Even when rehearsals progress to the theater stage, limbering up at the bar precedes the rehearsal (No. 11). In No. 12 we caught Miss Baum giving light cues and plans to the theater electricians. In No. 13 mother's are both proud and a bit worried as they watch the dress rehearsal.

Make-up is very important and several people lent a hand (Nos. 14, 15 and 17). In No. 16 Miss Baum was checking costumes, appearances and props just before a group of six and seven-year olds went on in *Kiki-mora*. Waiting in the wings and getting just one peek at the other numbers is loads of fun (Nos. 18 and 19). The older girls like Barbara McMurray and Ruth Ann Koesun help one another in the dressing room (No. 20).

Just before the curtain went up
(continued on page 48)

Disabled Veteran

(continued from page 6)

vitality that belied his paralyzed condition. Show a disabled person how to hold his head high through good posture and his whole picture of himself may change with a corresponding improvement in his philosophy and energy level. This was true of Nat.

"You think I can do it?" he asked hopefully.

And I could answer, "Of course!" because I have seen people with worse disabilities overcome them sufficiently to fulfill responsible jobs.

The dancer will learn that muscles apparently paralyzed are sometimes only atrophied from disuse. After the shock of battle some people tend to draw within themselves and exert as little effort as possible. Muscles untouched by the disaster may, when the patient starts to move again, be so wasted from disuse that they are incapable of functioning. Walking correctly makes even these muscles go passively through their normal range of movement, vitalizing them and giving any dormant powers ideal conditions for development.

There are many more types of disability which can profit from posture improvement: the man with a shortened leg, the patient whose sense of balance has been impaired, the man who has two artificial legs—the list is almost endless.

Though research in dancing alone enabled me to aid many people, it was soon apparent that further study could broaden the application of this technique. Everything I have learned about anatomy and muscle function has improved me as a teacher of dancing. The pupil who understands why his legs should be straight, why the hips should be up and the shoulders down, will advance more rapidly towards his goal of fine dancing.

Today teachers have an opportunity not only of serving during a national emergency, but of widening their own knowledge by relating dance to the improvement of veterans wounded in the common struggle.

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APPEARING TOGETHER under Doris Humphrey's direction, Jose Limon, Beatrice Seckler and Dorothy Bird added to this spring's bright chain of modern dance with a series of four recitals at the Humphrey-Weidman Studio Theatre. The choreography was Mr.—or rather, Pfc. Limon's; the program the same as that seen by dance lovers out Chicago-way when the trio made a western tour during a furlough granted Pfc. Limon earlier in the spring. Evening of May 26 (May 19, 20, 27 were the other dates), the diversified program of five numbers included two new to New York audiences: *Concerto* to Vivaldi's music and *Eden Tree* to music by Carl Engel, with some added of Limon's composing.

The new *Concerto*, danced with beautifully sustained movements by the three, took a little time to resolve into its ultimate clarity. On this evening, at least, the formal Fugue which begins the *Concerto* seemed but a preparation for the distinction of the solemn Largo to follow or the spirited finale. But in the end, it was one of the evening's events—noble, gracious movement with which both the vibrant musical score and fluid sweep of rich brown velvet and tan of Pauline Lawrence's costumes were subtle collaborators. (The trio was pictured in the *Concerto* number in our June issue, page 29.)

Eden Tree, the other new number, offered the eternal triangle, which points to not much novelty in the drama, perhaps. The crux, though, is Mr. Limon's choreography and the three dancers' power to move us. Named in order, Idyll, Discord, Invocation, Enchantment, and The Return, the pattern is obvious. But apart from a blurred interval in Discord, when the program notes made the husband's defection from the wife's arms more emphatic than the dance did, the choreography lifted it out of triteness. Limon as the husband danced with manly vigor. The wife (Beatrice Seckler) sustained her role with an admirable understatement. And the interlude of Enchantment between the man and the other woman (Dorothy Bird) achieved a fine crescendo with choreographic skill and excellent dancing.

The evening's program opened with Limon's solo to Bach's *Chaconne*, introducing the audience to his very individual style: he builds the architec-

Reviews

ture of his dance with broad strokes, and the essential dignity of phrasing in generous space soon manifests itself. It is most effective in the slow movements. The different dance personalities of the three add their own quality. With Limon, movement at times approaches a touch of majesty; can be by turns subtle feline grace or evoke a deep religious sense. Beatrice Seckler is expert and gracious—and often profoundly understanding. Dorothy Bird is lovely, with a coolly glowing personality.

The *Chaconne*, by the way, for those who may have seen it in its original version with violin accompaniment sharing the stage, is now strictly a dance solo, the music re-arranged for piano off-stage. We couldn't help wondering, not having seen it in its original form, whether it would not have added appreciably to the variety of content with a violinist onstage weaving the music in and out of the choreographic pattern.

Jose Limon soloed again in his well-known *Danzas Mexicanas*, composed in 1939, a group on Mexican themes or characterizations: Indio (primitive Indian), Conquistador (the conqueror from Spain), Peon (enslaved Indian), Caballero (the aristocratic landowner), Revolutionario (revolutionist). Of these the last was most powerful. One felt a repetitiousness in Conquistador and Caballero, the latter being the more interesting delineation. Simplicity marked the dances, and the primitive Indian solo introducing the group was an imaginative piece. Limon's footwork forceful and arresting—and to one not steeped in Mexican lore a shade puzzling.

The ballads brought the trio together at the end, spiritedly and most refreshingly danced by Dorothy Bird (*Ef I had a Ribbon Bow*—Traditional; Kentucky Mt. Ballad) and Beatrice Seckler (*True Love*—Traditional; arranged by Elie Siegmeister) and Jose Limon (*Charlie Rutlage*—Charles Ives). There was the added novelty of the dancers speaking with word as well as gesture. The dancing on this evening

was of a high standard. Edith Gross played the piano accompaniments.

R.S.S.

THE NEW DANCE GROUP FESTIVAL SERIES of four performances (June 14, 15, 16) at the New York Times Hall once again proved that youth, enthusiasm, talent and downright hard work are an undefeatable combination.

The programs contained a wide variety of material intelligently combined into a unified and interesting whole. Audiences saw three quite new talents—Lili Mann, Eva Desca and Jean Erdman; welcomed back (with a well-deserved ovation) Sophie Maslow; and enjoyed once again the considerable talents of Jane Dudley, Pearl Primus, Hadassah, and William Bales.

Choreographic honors go without hesitation to Sophie Maslow for two beautiful new numbers, *Inheritance*, a solo, and *Partisan Journey*, a trio. The former is based on "a letter written by a dying guerrilla to his unborn child. The unfinished letter was delivered to his wife." The moving reading of the letter by Tony Kraber and the accordion accompaniment by Frieda Miller served to heighten Miss Maslow's poignant portrayal of the wife. It was one of those rare instances when the audience was too moved to applaud at the end.

But they made up for it after *Partisan Journey*, an artless, often funny number about three Yugoslav soldiers. Miss Maslow has often displayed her belief in the "little people" in her treatment of American folk themes, and now she has done it again in this sturdy little work. The audience shouted itself hoarse for an encore—and received it.

William Bales was in top form on opening night. His only solo, *Adios*, while simple in structure, has a pleasing naive dignity. Notable too was his robust and boyish partnering of Miss Maslow and Miss Dudley in *As Poor Richard Says*.

Although she did not present any new works, Jane Dudley again proved herself to be a dancer of tremendous stature. Her *Cante Flamenco* is easily one of the greatest solos in the modern dance repertoire.

Miss Dudley's *New World A'Comin'* is bidding fair to replace *Harmonica Breakdown* in her comic

section. The audience clamored for an encore, not realizing that this bubbling bit of sheer good humor is technically very taxing.

Pearl Primus is the enigma of the New Dance Group. She is endowed with an infectious, technical virtuosity of the highest order and unlimited potentialities. Her ritual *Shouters* was something to behold, but with her other numbers, none new, one finds oneself asking not "Where is she going?" but "Is she going?" It is no discredit to a young dancer to say that she has not found herself, but we'd like to see more evidence of search.

Jean Erdman and Lili Mann are excellent examples of the young artist in two stages of development. With Miss Mann the audience doesn't quite know what she is saying, and we're not sure that she herself does. With Jean Erdman we find the next step—the audience doesn't understand her, but she understands herself. Both dancers love movement for its own sake, and at times forsake meaning for it. By far her best was Miss Mann's *Lyric* to a poem by Norman Rosten, youthful and touching. Miss Erdman is highly original. *Transformations of Medusa* is a carefully etched study in movement and how the audience would have loved to accompany her *Creature on a Journey*!

It was good to see Eva Desca again after her successful debut at the YMHA this spring and Hadassah was her usual stunning self.

Let us hope that the New Dance Group will be able to give us more of these rewarding cross sections of contemporary modern dance.

D.M.H.

COMBINING talents and choreography, Nelle Fisher and Welland Lathrop appeared together in concert on May 20th at the YMHA, and proved themselves an effective team. A wise selection of solo numbers strengthened their reputations as good individual dancers.

In *Period Piece*, Miss Fisher and Mr. Lathrop suggested a folk atmosphere with dances to a medley of Stephen Foster tunes, arranged by Paul Nordoff. The duet, *A Tale of Departure*, is a section of a larger dance work now in preparation by Mr. Lathrop to music by Clara Silvers. Representing the average serviceman and his girl,

the piece is at moments tender, at other moments gay; the whole theme is one that strikes home in these times, and as a dance is emotionally expressive, technically impressing.

Miss Fisher distinguished herself in three solos of varied mood: *Mad Maid's Lament*, *Curly's Wife*, and *Tango*. Curly is undoubtedly a cowhand, and his wife, dressed in a short plaid skirt and fancy red shoes, waits for him at the corral fence. She dances her admiration and open pride for the man who must be a rodeo champion and a wonderful husband. *Tango*, with Paul Nordoff's music, brought into play Miss Fisher's leaning toward comedy. Dressed as a comic-valentine toreador, she made good fun of the bravado of the bullfighter. The choreography was splendid and made good use of several neat Spanish steps and characteristic attitudes.

Welland Lathrop used music from Bela Bartok for his *Three Characters for a Passion Play: Prophet, Informer, and Outcast*. Each was coherent, short and very eloquent in dance form and dramatization. The excellent costume and lighting contributed to the success of the piece. Mr. Lathrop was guilty of a minor fault in costume and in dance technique in his two dances, *Vigil* and *Ceremonial* of the *Legend from the Navajo* group. The long black wig was of too soft texture for Navajo hair and made Mr. Lathrop seem more womanly than Indian-like. The dances had the ring of authenticity and were interesting, but the characteristic soft toe-heel tread of the Indian was not observed and Mr. Lathrop's steps seemed heavy and jarring for the serious and intimate ceremonies he portrayed. *Wine Song* was one of the best staged and cleverly handled performances of this year's concerts, where the dance is accompanied by singing. Rather than follow the precedent of an off-stage voice, Mr. Lathrop wisely brought his accompaniment on stage and incorporated singer Martin Sameth into the dance with costume and planned movement for Mr. Sameth. *Wine Song* is made up of three poems from Li Po, set to music by Paul Nordoff, and as danced by Welland Lathrop is charming and suggests the quiet humor of the Chinese.

Drawing Room Comedy also uses Paul Nordoff's music, and appearing with Miss Fisher as The Fickle One and Mr. Lathrop as The Man were Ruth Vollmer as The Passionate One

and Angela Kennedy as The Worldly One. The setting approached the surrealistic and the costumes were colorful. Dance movements and the characterizations of the three ladies were reminiscent of both *Fancy Free* and *Judgment of Paris*, but a program note establishes a prior showing of *Drawing Room Comedy* in 1943. Costumes for the program were by Mary Grant and Charlotte Trowbridge. Clara Silvers was at the piano.

R.W.

KATHLEEN HINNI and American Dance Group held their three dance concerts at the Humphrey-Weidman Studio Theatre on June 2, 4 and 5. It is the only group we can think of, off-hand, so well-knit and democratic a unit as to feel no need to list on their programs the names of dancers participating in each number. With Miss Hinni appeared Alice Hromy, Dorothy McDermid, Elizabeth McDermid, Zelda Miller, Edda Sislain and Mignonette de Vigny.

The program as given on June 4 was full, varied and with a number of old acquaintances that have been reviewed in these pages before. *Melody* to Gluck's music, a charming solo with Miss Hinni at her lyrical best, opened the concert. Effective in a totally different mood was the next, *Christ Lay in the Bonds of Death* (Bach) with two (we recognized Miss Hinni as one) dancing. Included was the ambitious, longer dance, *Home Front: Study of a War Wife* (music, Mary Shambaugh). In three parts, *After Departure—Reminiscence* is too prosaic and literal, but *Introspection* and *Reaction* show more inventiveness, both choreographically and in dramatic values.

Among others enthusiastically received were the humorous pantomime *Three Irishmen a-Waiving Go* (Folk) and the popular spirituals (Richard Brown) *Didn't my Lord Deliver Daniel?* and *You Must Hab Dat True Religion*, with most of the dancers participating. Not always clear, at times too trivial, the group nevertheless showed progress since their recital at the YMHA earlier this year. Musical accompaniment was by Camilla de Leon, pianist, Peter David, violinist, and Arline Hershey, mezzo soprano.

R.S.S.

The Dance in Canada

by FRANCIS A. COLEMAN

We Inaugurate Unique Lectures. Montreal was presented with its first lecture under the auspices of *Dance* in a form never seen previously there. Frank Coleman, this magazine's Canadian editor was the commentator, and a number of Soviet films dealing with ballet and folk dance material were shown. The leading ballerina of the present day Soviet ballet, Galina Oulanova, People's Artist of the Republic, was featured, and ensembles from the Kirov Theatre, Leningrad were seen in Soviet ballets. Authentic folk dances from all republics of the Soviet Union, including sequences filmed in different sections of the U.S.S.R. caused perhaps even greater interest than the more professional performances. The showing was arranged through the cooperation of Artkino Pictures, the Soviet film representatives here, the National Film Society of Canada and the embassy of the U.S.S.R. in Ottawa. A small exhibition of ballet *objets d'art* was placed on display at the same time—with the help of Johnnie Brown, well known theatrical figure of Montreal—drawing capacity audiences and arousing general enthusiasm.

Morenoff in Winnipeg. Maurice Morenoff of Montreal has left for a month's sojourn in Winnipeg where he is to produce ballet spectacles in the form of pageants, similar to his vast choreographic tribute to student life, which was presented in Montreal and in outlying parts of northern Quebec. He is to be assisted in the task by the Rev. Father Tremblay, author of the libretto, and productions in Winnipeg will take place at the St. Boniface College.

Vancouver Summer Theatre. Out on the west coast the *Theatre Under the Stars* continues to attract increased attention each year. A half dozen different productions of operettas and musical comedies are presented in the Malkin Bowl of Stanley Park, Vancouver. This open-air theater is conducted along lines similar to organizations in

Louisville, Ky., St. Louis, Mo., and Cincinnati, Ohio. The director of the ballet, dance and chorus ensemble for the Vancouver project is Dorothy Wilson, principal of the British Columbia School of Dancing, which was originally founded by June Roper. Most of the members of the professional class of this institution are members of the summer theater.

Montreal Incidental Matters. Sergei Koudriavtzev is presenting four major concerts at Molson Stadium, where over ten thousand people attended a concert last season. Titled *Music under the Stars*, the ballet ensemble under Fortune Gallo's management will appear at one of the concerts, conducted by Franz Allers. Massine, Baronova and Company will also appear in other Canadian cities during the summer, notably in Toronto at the Promenade Concerts of the Toronto Philharmonic.

Congratulations Micheline Pétolas: It's a girl! Formerly of the corps de ballet attached to the Radio City Music Hall, Micheline Pétolas gave birth to a girl, in Montreal, Mlle. Pétolas, who studied under Fokine and Balanchine, gave up her career on the stage a short time ago when her name was changed to Mrs. Wallace Sigler, and lives with her

parents in Como, P.Q., although it is said that she may contemplate beginning work as a teacher, with a possible start next season in Montreal.

That is not all though—for her husband is a personality in his own right, an ace in fact. Yes, on the very day the baby was born to the happy couple, Capt. Sigler celebrated the event in fine style by scoring a knock-down blow on a Japanese plane (his fifth) out "somewhere in the Pacific," as his contribution towards a quick "V" day! He became an ace by downing his latest by moonlight. A native of Scarsdale, N. Y., he is in the U. S. Marines.

To a School Recital

(continued from page 44)

Miss Baum gave a last minute adjustment to the costume of the White Cat (No. 21). The actual performance found a large and enthusiastic audience that applauded the little tots in their *Doll Dance* (No. 22), Ruth Ann Koesun as the Swan Princess (No. 23), the big scenes in the *Village Festivities* (No. 24) and all the other colorful numbers.

After the show was over loads of people came backstage to congratulate Miss Baum and the dancers. In picture 25 Miss Baum is autographing programs while in 26 Nathalie Piet talks it over with friends. Finally costumes, shoes, make-up, flowers are packed up and it's homeward bound—with the tutu usually safely stuffed into a pillow case (No. 27).

Louis H. Chalif directs a class in ballet technique. This month Mr. Chalif celebrates his fortieth year as ballet-schoolmaster in America by continuing with his professional normal-school work for students and dancing teachers who come to New York from all parts of the country.



Loose Leaves

(continued from page 37)

colored tights."—Rev. Calvin Blackwell, 1886.

"Sure, the classic ballet has its place but it should be kept in dance repertoires only as museum pieces."—Jerome Robbins.

Skateries

(continued from page 23)

Margaret Wallace, Park Circle. *Senior Men's Figures*: Tommy Lane, Park Circle. *Senior Ladies Figures*: Helen Sokolowski, Park Circle. *Junior Dance*: Joan Westenberg and Henry Kirshe, Wal-Cliffe. *Novice Dance*: Patricia Garney and Robert Inman, Queens. *Intermediate Dance*: Eleanor Nash and Robert Guthy, Wal-Cliffe. *Senior Dance*: Gloria Kirshe and Charlie Sprague, Wal-Cliffe. *Junior Pairs*: Barbara Trayer and Peter Gallo, Park Circle. *Novice Pairs*: Evelyn Bidermann and Paul Weiss, Queens. *Intermediate Pairs* (Uncontested): Margaret Wallace and Norman Latin, Park Circle. *Senior Pairs* (Uncontested): Helen Sokolowski and Tommy Lane, Park Circle. *Fours*: Helen Sokolowski, Tommy Lane, Margaret Wallace and Norman Latin, Park Circle.

One night last winter Wally Kiefer, White Plains Rink operator, staged as an Imperial Club benefit party a grand dance skating session . . . with practically the entire evening given over to the dancers. Wally says that these sessions don't offer anything to the non-dancing skaters. I think that Wally should run these affairs a few times each year and invite the non-dancers to attend as spectators . . . He would be surprised how much these affairs would have a tendency to instill in the beginner the desire to learn to dance skate properly. Keep up the good work, Wally, and you'll have all of the Westchesterites dance skating before you know it.

Winners in the 1945 ARSA New Jersey State Championship held at the Boulevard Arena, Bayonne, N. J.: *Juvenile Dance* (Uncontested): Elizabeth Cunningham and Eugene Callahan, Twin City Arena. *Juvenile Girls*: Diana Lanzotti, Twin City Arena. *Novice Ladies' School Figures*: Violet Gargano, Twin City Arena. *Novice Men's School Figures*: Jude Cull, Twin City Arena. *Novice Mixed Pairs*: Nancy Reuter and William Reed, Boulevard Arena. *Novice Dance*: Dorothy Lesak and Thomas Niemiec, Boulevard-Passaic. *Junior Ladies' School Figures*: Charlotte Ludwig, Twin City Arena. *Junior Men's School Figures*: William Reed, Boulevard Arena. *Junior Dance*: Doris Matturo and William Reed, Boulevard Arena. *Junior*

Ladies' Pairs: Elizabeth Cunningham and Diana Lanzotti, Twin City Arena. *Junior Mixed Pairs*: Charlotte Ludwig and Jude Cull, Twin City Arena. *Senior Ladies* (Uncontested): Doris Harrington, Twin City Arena. *Senior Ladies' Pairs*: Violet Gargano and Mary Louise Leahy, Twin City Arena. *Senior Pairs* (Uncontested): Marion Holhauser and Frank Savage, Twin City Arena. *Senior Dance*: Mary Petronchak and Andrew Lisovsky, Passaic. *Fours*: Charlotte Ludwig, Jude Cull, Shirley Ludwig and Rodwell Hackett, Twin City Arena.

On May 29th a 5:45 A.M. \$60,000 blaze ended the skating season for the Mount Vernon Arena. When this three-alarm fire had been extinguished it was found that most of the rink equipment, electronic organ included, had been ruined. This is the third America-On-Wheels skatery to be closed within the last year. The Asbury Park Casino was blown out during the hurricane last fall; then St. Nicholas Arena became a boxing and wrestling arena; now Mt. Vernon Arena burns out. . . Let us hope that we will be able to report something constructive for this chain next issue. It is expected that this rink will reopen next September. Mt. Vernon, always a popular summer skatery, will be sorely missed by skaters from lower Westchester and the upper Bronx (including yours truly). Jimmy Murray, young free stylist, was one of many who lost their skates in the fire.

Winners in the 1945 New Jersey State RSROA Championships held at the Paterson Recreation Center: *Junior Girls' Figures*: Ginger Werner, New Dreamland. *Junior Boys' Figures* (Uncontested): John Haddad, Paterson. *Novice Men's Figures*: Alwyn Baumann, New Dreamland. *Intermediate Ladies' Figures* (Uncontested): Caroline Werner, New Dreamland. *Intermediate Men's Figures*: Leonard Baggaley, Paterson. *Senior Men's Figures*: Edward Campbell, New Dreamland. *Novice Pairs*: Ralph Caniglio and Julia Boone, Ventnor. *Intermediate Pairs*: John Haddad and Ruth Schulte, Paterson. *Senior Pairs* (Uncontested): Jacob Den Bleyker and Emma Nutile, Paterson. *Senior Fours* (Uncontested): Ruth Schulte, John Haddad, Emma Nutile and Jacob Den Bleyker, Paterson. *Junior Dance*: Edward DeRoe and Betsy Hopman, Paterson. *Novice Dance*: Ruth Schulte and John Haddad, Paterson. *Intermediate Dance*: Marguerite Arienta and George McCann, Paterson. *Senior Dance*: Anne Lawrence, and Dick Rosenberg, New Dreamland.

Winners in the 1945 Connecticut-Massachusetts ARSA Championships held in Holland's Skateland, Bridgeport, Conn.: *Juvenile Girls' Figures* (Uncontested): Elaine Roscoe, Bridgeport. *Juvenile Dance*: Rita Roy and Ronald Rancort, Hartford. *Novice Men's Figures*: Donald Decker, Bridgeport. *Novice Ladies' Figures*: Theresa Lioi, Bridgeport. *Novice Dance*: Jeannette Cale and Ernest Smith, Boston.

After Eileen McDonnell, Patricia Carroll and Peggy Wallace had finished their free-style skating routines in the RSROA New York State Championships at Empire Rollerdom the other evening most of the spectators were saying that they had never seen anything like it before. Eileen was first to exhibit and when she had finished her routine she seemed to have convinced the crowd that she would win the title. Patricia, whose performance followed, left you feeling that her graceful and beautiful interpretations had definitely placed her in the winning spot. Then Peggy showed the folks what she could do . . . Well, that was when everyone commenced to realize that they had just witnessed one of the greatest skating contests ever staged. One of the experts said: "They literally threw the whole book at us; if they wanted to add anything else it would have had to be a triple Salchow." The judges were in agreement: Peggy, first; Patsy, second; Eileen, third. Peggy also won the award for display of best showmanship.

We find Mr. and Mrs. Harold Steinman honeymooning in New York after their marriage in Buffalo, June 14. Harold is the producer of the *Skating Vanities*. His wife is former Caryl Gould, ex-Vallee vocalist.

Melva Block of Detroit, 1941-42 RSROA Senior Ladies' Champion, has been added to the list of stars of the *Skating Vanities*.

Iceland Rink, over the marquee of Madison Square Garden, closes for the summer after the July 29 session. Currently running morning figure skating practice session and regular matinee and evening sessions. To reopen late in September.

Brooklyn Ice Palace already closed for the season.

Gay Blades closes for about a month to install a new rotunda floor, new blowers and to finish decorating the interior of the rink after the July 1 session.

Mineola now open on Wednesday, Thursday and Friday evenings. Fall schedule starts September 5.

White Plains open on Friday, Saturday and Sunday evenings. Fall schedule starts September 7.

Fordham Skating Palace open on Tuesday, Wednesday and Friday until September.

Ballabile

by ANN BARZEL

Of course after the war there will be prefabricated houses and auto-giros and dancing will be taught by means of moving pictures. The trouble with learning dancing from movies is that it is hard to learn a movement from a teacher who is facing you. Most teachers and choreographers teach steps by turning their backs to the class or troupe and having the group follow while they execute the movements in front of them. One solution might be to film steps and movements from the rear, giving the same view the student gets in class . . . We suppose would-be producers of moving picture dance lessons are keeping an eye out for photogenic rears.

* * *

By their pupils you can know them. A friend of ours was looking for Sara Mildred Strauss who teaches dancing at the American Academy of Dramatic Art. He stopped a group of young people who were rehearsing lines in a hallway off the school and asked his way. "Oh, you wish Miss Strauss," said one young lady and unconsciously straightened her back, lifted her head and threw back her shoulders—as did every one of the girls in the group . . . It's the best teacher testimonial we have ever heard.

* * *

Noted during the last ballet season at the Met were scads of bobby-soxers who wouldn't dream of sitting up in the gallery. They like to get close to their gods so they buy standing room and stand along the sides of the theater as close to the stage as possible. The moment the curtain descends on a ballet they rush to the orchestra rail and applaud their favorite like mad, simply drooling over Eglevsky and gushing about Alonso and Kaye and Gollner. Perhaps they are the future discriminating balletomanes, but what we overheard of their conversation was very discouraging. For instance there was the squabble about who was dancing what roles in *Petroushka*. One insisted that Jerome Robbins played the part of "the goon" and the other insisted he was "the blackface comedian." They both agreed that Lucia Chase was *Petroushka*, the "girl doll."

We heard it with our own ears de-

partment: They sat right in front of us in the Civic Opera House during the season of the Ballet Russe de Monte Carlo. They went out during the first intermission and did not hear the announcement that *Dances Concertantes* was being substituted for the programmed *Cuckold's Fair*. They waddled back, and as older women will, one read the program notes good and loud to her perhaps deaf friend. Then as the curtain went up she started to interpret the Stravinsky Ballet in the light of the notes she had just read. First she found the "Spanish touches" in the decor just too ravishingly cleyer. Danilova and partner Danielian she announced were "the childless couple." When Danilova made an exit she let us know, "Now she is going to the woods to look for ver-bena," etc. . . . Quite an interpretation. And when at the next meeting of the sewing circle the discussion turned to the Ballet we're sure they had plenty to say about *Cuckold's Fair*.

* * *

There's nothing new under the sun department: A newspaper item published 27 years ago stated that Mr. George Elliot "the coon artist" was introducing ballet steps into his soft shoe routines . . . We still like Paul Draper.

News and Cues

(continued from page 39)

Cherokee Indian maiden AIDA is appearing in a repertoire of bizarre Cabala dances at nite spot KELLY STABLES . . . Flamenco dancer GIOVANNI ROZZINO has joined the new revue at EL CHICO, following an engagement at the HAVANA-MADRID.

WILLIAM CHRISTENSEN was in charge of the dance-section of the San Francisco Press Club's show for the visiting press of the world. He presented the SAN FRANCISCO BALLET COMPANY in a ballet called *San Francisco vs. Hollywood*, which was the hit of the show.

Chicago news: INEZ CLAVIJO is dance soloist in current show at RIO CABANA; MAURICE and MARYEA are the dance team; and DON ARDEN directs the line . . . The EDNA MCRAE

dancers have been booked for summer appearances under Sidney Page . . . NANCY BELLE, currently at New York's LATIN QUARTER, is a former pupil of EDNA MCRAE of Chicago . . . Acrobatic star MIRIAM LAVALLE, recently seen in nite spots, brushed up her dance work under teacher GLADYS HIGHT while in Chicago . . . FELICITAS GOBINEAU, Viennese dancer, who has been teaching at Texas State College for Women, is expected to make a Chicago appearance in October during a concert tour she plans next season . . . The ELOISE MOORE DANCERS have been on a summer tour booked by A. Kramer. Dates include: Emporia, Kans., June 19; Pittsburgh, Kans., June 20; DeKalb, Ill., June 27; South Bend, Ind., June 28; Lakeside, Ohio, June 29.

Chicago Reviews

Leyah Lucatsky, a modern dancer with a range of lyrical and strong movements, appeared at the Jewish Peoples Institute, May 13. Her program consisted of Jewish dances, East European and Palestinian. This is her first attempt at national dances and she did very well, particularly in the East European group set to tender little folk songs. She created the right atmosphere for them without oversentimentalizing. Her *Harvest Dance*, modern Palestinian in feeling, utilized the strong technical equipment which is hers and which most modern dancers essaying dances of ideas are afraid to use, because they get so involved in inventing gestures "with meaning."

* * *

A Shubert production of *Countess Maritza* opened at the Civic Opera House on May 21. It was well received, the choreography for a gypsy ballet and a Viennese Waltz in the ballroom scene are by Mme. Nathalie Komarova. The soloists, Flower Hujer in the gypsy number and Beth Dean in the waltz, were unimpressive. Miss Dean also sang a comedy number and perhaps it is the diverting of her talents into several channels that makes her dancing uninteresting and technically vulnerable.

On the other hand dancer Pittman Corry appears in a leading singing and speaking role and his movements are so much that of a born dancer that whatever he does it is dancing.

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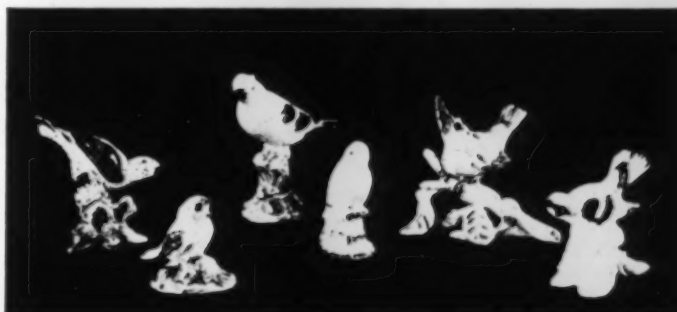
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